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Annual Report
2022

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MAK Exhibition View, 2022
THE FEST: Between Representation and Revolt
 in the front: Thomas Hörl, *Thomas*, 2016
 in the back: Christian Schwarzwald, *MIRR*, 2022
 MAK Exhibition Hall
 © Markus Krottendorfer/MAK

Imprint

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MAK 2022: Open, Varied, Diverse

We look back on 2022 as an eventful, exciting, and intensive museum year in which much was successfully achieved and, after two years of restrictions, in which the building was once again open to the public in all its vitality. Goals such as opening up the MAK in terms of content and space, diversity on many levels, the implementation of a new corporate identity developed by Bueronardin, a focus on women artists and designers, and the contextualization of the collection from a contemporary and postcolonial perspective were visibly implemented and reflected in the dense program.

A total of twelve exhibitions at the MAK on the Stubenring immersed visitors in the diversity of the MAK's content: from the intervention *RELAX*, with another, in this case pandemic-dystopian version of the Loos American Bar by Christoph Meier, Ute Müller, Robert Schwarz, and Lukas Stopczynski, to the spectacular architecture exhibition *MISSING LINK: Strategies of a Viennese Architecture Group (1970–1980)*, which marked the first time in which the work of the legendary group was depicted in its entirety; from the exhibitions developed from the collection, such as *TIN GLAZING AND IMAGE CULTURE: The MAK's Majolica Collection in Historical Context*, *PICTURE BOOK ART: The Book as Artistic Medium* and *WERKSTÄTTE HAGENAUER: Viennese Metal Art 1898–1987* up to *THE FEST: Between Representation and Revolt*. *THE FEST* revived cultures of celebration from the baroque to the rave, from royal weddings to Berlin's Berghain, bringing objects from all of the MAK Collections together.

The MAK Gallery has been the venue for outstanding women's works since the end of 2021: The project *Chernobyl Safari* by Anna Jermolaewa, former Schindler fellow and now designated artist of the Austrian submission to the Biennale di Venezia 2023, showed us—unexpectedly at the start of the Russian war of aggression against Ukraine—the flora and fauna of the exclusion zone around the Chernobyl nuclear power plant. La Turbo Avedon, nonbinary artist, curator, and avatar, showed *Pardon Our Dust*, a digital, time-based complete installation at the MAK, marking their first solo exhibition in Austria.

In the fall, a major campaign developed by Demner, Merlicek & Bergmann / DMB. was rolled out. "Ich MAK angewandte Kunst" ["I like the applied arts"] and "Jugend, ich MAK deinen Stil" ["Young folks, I like your style"—with a play on "Jugendstil" = "youth style"] were just some of the slogans on a whole range of subjects, that appeared out-of-home, in print, and online.

The educational program was placed in a good position, with creative new formats such as *Conversation Pieces*, which invites a wide variety of personalities to discussions, and MAK-it!, the new series for adults. 8,992 interested visitors took part in the educational program, three times as many as last year.

The MAK was also extremely active in the event sector with 70 program items (excluding rentals). In addition to events which have already become traditions, such as MAK Day and MAK Design Nite, as well as a rich selection of supporting programs for the exhibitions, there were also outstanding collaborations such as that with Wien Modern and the premiere of the performance *GOO GOO MAK* by choreographer and dancer Doris Uhlich, a co-production of Tanzquartier Wien and insert Tanz und Performance GmbH with the MAK.

Numerous investment and maintenance projects were implemented at the MAK location on the Stubering with the support of the Federal Ministry of Arts, Culture, Civil Service and Sport (BMKÖS). Among other things, a connection to the district cooling network of Wien Energie and the renovation of all sanitary facilities were implemented. In the basement of the MAK on the Stubenring, the walkway around the Central Room was opened up at the end of the year, creating more spatial clarity between the special exhibition rooms and the MAK Design Lab.

With the new series *(Con)temporary Fashion Showcase*, the MAK Geymüllerschloss became a contemporary discourse venue for current fashion design alongside an impressive Biedermeier ensemble and showed solo exhibitions by Julia Koerner, Susanne Bisovsky, and Jojo Gronostay, accompanied by performances, talks, workshops, and book presentations as well as pop-up markets, thus achieving the best visitor numbers in more than a decade. Tourism recovered in 2022, and the MAK in Vienna recorded twice as many foreign visitors as in 2021.

The new permanent exhibition *A MESSENGER OF BEAUTY*, which shows Hoffmann's work as an inspiration for today's artists, was opened in the Josef Hoffmann Museum in Brtnice.

The MAK Center for Art and Architecture, Los Angeles celebrated the 100th anniversary of the Schindler House with the exhibition *Schindler House: 100 Years in the Making* and the *Schindler House Centennial*



Teresa Mitterlehner-Marchesani, Managing Director, and Lilli Hollein, General Director and Artistic Director, MAK, 2021 © Katharina Gossow/MAK

program and welcomed the highest number of visitors in its 25-year history. The anniversary was also celebrated at the MAK Vienna with an exhibition—*SCHINDLER HOUSE LOS ANGELES: Space as a Medium of Art*. In the fall, the roof of the Schindler House underwent renovation, which the MAK supported with a private donation of \$ 150,000.

In 2023, we are continuing to work our hardest to open up the MAK in all of its inspiring diversity to a more diverse audience. We span the wide range of topics represented in the MAK and carry on with the focus on the position of women. We are also opening up further in terms of space: from early summer 2023, the MAK Garden will be made accessible to the public during museum opening hours and connected with the neighboring University of Applied Arts Vienna, while this physical expansion is taking place, the MAK is also expanding in virtual and digital space, for example with its DAO project (Decentralized Autonomous Organization).

We are pleased to be able to provide you with insight and a review of the MAK's activities in this 2022 Annual Review.

We hope you enjoy reading.

Lilli Hollein,
General Director and Artistic Director

Teresa Mitterlehner-Marchesani,
Managing Director



RELAX

Christoph Meier, Ute Müller,
Robert Schwarz, Lukas Stopczynski

MAK Direktion
19.1.–6.3.2022

Curators: Marlies Wirth, Curator, Digital Culture and
MAK Design Collection; Antje Prisker, Assistant to the
General Director/Special Projects

Graphic Design: Lukas Stopczynski

As a further variation in their series on Adolf Loos's American Bar, artists Christoph Meier, Ute Müller, Robert Schwarz, and Lukas Stopczynski presented their minimalistic spatial installation *RELAX* in the former MAK Director's Office (MAK Direktion). The installation was based on the dystopian scenario that the legendary Loos Bar has been closed, and the three doorways of its entrance portal have been replaced by beverage vending machines.



Exhibition View, 2022 © Gregor Titze/MAK

ANNA JERMOLAEWA

Chernobyl Safari

MAK Gallery
9.3.–5.6.2022

Curator: Bärbel Vischer, Curator, MAK Contemporary
Art Collection

Graphic Design: Atelier Dreiholz

Since the nuclear disaster of Chernobyl, the 30-kilometer exclusion zone around the reactor of the nuclear power plant has developed into a nature conservation area. Lynx, wolves, eagles, wild horses, and other rare animals live in the almost uninhabited, overgrown area. In her *Chernobyl Safari* exhibition in the MAK Gallery, artist Anna Jermolaewa attempted to conceive the fauna of this area as a world without people. The exhibition was presented in the context of FOTO WIEN 2022. As a sign of solidarity with Ukraine, Anna Jermolaewa initiated the MAK-supported artist edition *Untitled*, from the *Chernobyl Safari* series (2014/2021), all proceeds of which went to charitable causes helping Ukrainians.



Exhibition Views, 2022 © MAK/Georg Mayer

SCHINDLER HOUSE LOS ANGELES

Space as a Medium of Art

MAK Direktion and MAK Works on Paper Room
30.3.-31.7.2022

Curator: Bärbel Vischer, Curator, MAK Contemporary
Art Collection

Graphic Design: Nina Ober

On the occasion of the 100th anniversary of the Schindler House, Los Angeles (Rudolph M. Schindler, 1922), the MAK dedicated an exhibition which outlined Schindler's understanding of art, architecture, and design to its branch. The exhibition quoted Schindler himself who conceived "space as a medium of art." Sculptures, installations, objects, photographs, videos, and projects by Austrian and international artists were presented, which highlighted Schindler's use of form and ideas and were interwoven with the history of the house. One focus is placed on former participants of the internationally highly recognized MAK Schindler scholarship program.



Exhibition View, 2022 © MAK/Georg Mayer



Exhibition View, 2022, Stephen Prina, *As He Remembered It*,
Living Room Category, 2011 © MAK/Georg Mayer

TIN GLAZING AND IMAGE CULTURE

The MAK's Majolica Collection in Historical Context

Central Space MAK Design Lab
6.4.-7.8.2022

Guest Curator: Timothy Wilson
MAK Curator: Rainald Franz, Curator, MAK Glass
and Ceramics Collection

Graphic Design: Maria Anna Friedl

Before European porcelain from Meissen and Vienna began its triumphal procession through Europe at the beginning of the 18th century, a luxury form of ceramics developed in Italy dominated high society tables: majolica. With the exhibition *TIN GLAZING AND IMAGE CULTURE: The MAK's Majolica Collection in Historical Context*, the MAK focused on this justly renowned and richly painted stoneware and for the first time made available to the public the MAK's own exquisite collection of majolicaware dating from the 15th to the 18th centuries.

Publication: *TIN-GLAZE AND IMAGE CULTURE: The MAK Majolica Collection in Its Wider Context*, MAK Studies 28, edited by Lilli Hollein, Rainald Franz, and Timothy Wilson, with contributions by Rainald Franz, Michael Göbl, Nikolaus Hofer, Lilli Hollein, and Timothy Wilson. English, 288 pages with numerous color illustrations. MAK, Vienna/arnoldsche Art Publishers, Stuttgart 2022. Available at the MAK Design Shop and online at MAKdesignshop.at for € 49.30.

The exhibition catalog was realized with the friendly support of Ceramica-Stiftung, Basel; DOROTHEUM



Exhibition View, 2022 © MAK/Georg Mayer



MISSING LINK

Strategies of a Viennese Architecture Group (1970–1980)

MAK Exhibition Hall
11.5.–2.10.2022

Curator: Sebastian Hackenschmidt, Curator,
MAK Furniture and Woodwork Collection

Exhibition Design: Claudia Cavallar, Lukas Lederer

Graphic Design: Willi Schmid

Founded in 1970 by Angela Hareiter, Otto Kapfinger, and Adolf Krischanitz, the architecture group Missing Link was one of the most important phenomena to emerge on Austria's avant-garde art and architecture scene in the 1970s. In recent years it has been possible to enrich the group's "premature estate"—acquired by the MAK in 2014—with further acquisitions and donations. With the exhibition *MISSING LINK: Strategies of a Viennese Architecture Group (1970–1980)* and the accompanying catalog, the architecture group's extensive oeuvre was reviewed in full for the first time.

Publication: *MISSING LINK: Strategies of a Viennese Architecture Group (1970–1980)*, MAK Studies 29, by Anna Dabernig and Sebastian Hackenschmidt. Edited by Lilli Hollein and Sebastian Hackenschmidt. German/English, 332 pages with a comprehensive catalogue raisonné and numerous illustrations, most of which are published here for the first time. MAK, Vienna/Birkhäuser Verlag, Basel 2022. Available at the MAK Design Shop and online at MAKdesignshop.at for € 42.



Exhibition Views, 2022 © Stefan Lux/MAK



f. l. t. r.: Adolf Krischanitz, Angela Hareiter, and Otto Kapfinger
© eSeL (Lorenz Seidler)



Documentation of the action *Treffen auf dem Feld* [Meeting in the Field], Trausdorf, 1972, photo: Gert Winkler © MAK



LA TURBO AVEDON

Pardon Our Dust

MAK Gallery
22.6.–25.9.2022

Curator: Marlies Wirth, Curator, Digital Culture and
MAK Design Collection

Graphic Design: 101 Coding und Design

Titled *Pardon Our Dust*, the MAK presented the first solo exhibition by La Turbo Avedon in Austria. La Turbo Avedon, a non-binary artist and curator [pronouns they/them], exclusively performs as an avatar in the virtual world. For the MAK, La Turbo Avedon developed a new virtual environment and narration as a time-based digital installation: Presented on a central large-scale projection and five synchronized screens, the avatar-self of La Turbo Avedon accompanied the visitors through different landscapes and rooms of virtual realities.



Exhibition View, 2022 © kunst-dokumentation.com/MAK



Still from *Pardon Our Dust*, 2022 © La Turbo Avedon

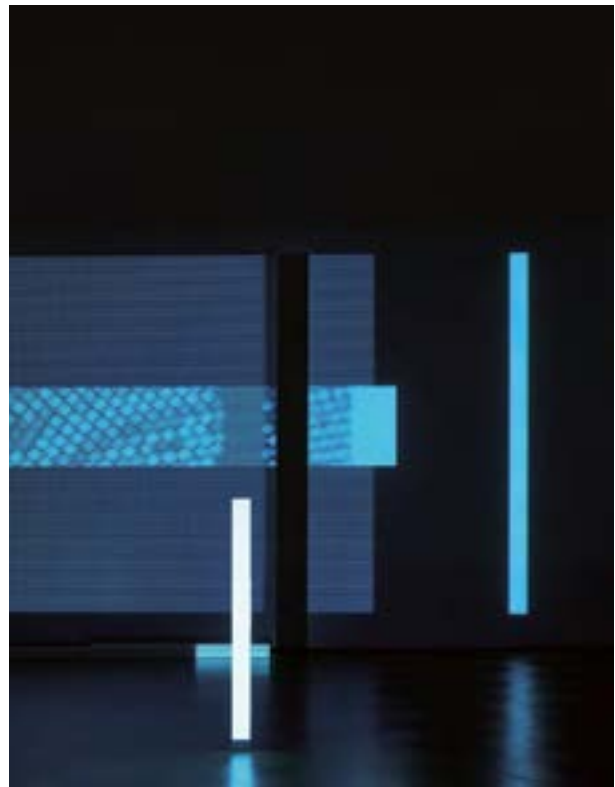
FOCUS ON COLLECTING 8

Manuel Knapp

MAK Forum
29.6.–14.8.2022

Curator: Bärbel Vischer, Curator, MAK Contemporary
Art Collection

The MAK showed the expansive installation *INT/EXT 04* (2011) of the Austrian artist Manuel Knapp in the context of the FOCUS ON COLLECTING series. In this intermedia work, which was acquired for the MAK Contemporary Art Collection in 2015 with funds from the former Arts and Culture Department of the Austrian Federal Chancellery, Knapp composed minimalistic pictorial spaces that oscillated between painting, animation, and architecture.



Exhibition View, 2022 © MAK/Georg Mayer

ELIGIUS AWARD 2022

Jewelry Art in Austria

MAK Forum
31.8.–25.9.2022

Curator: Anne-Katrin Rossberg, Curator, MAK Metal Collection and Wiener Werkstätte Archive

Graphic Design: Maria Anna Friedl

The exhibition *ELIGIUS AWARD 2022: Jewelry Art in Austria* marked the fifth time that the MAK has partnered with Kunst im Traklhaus, Salzburg, to present the finalists of the "Eligius Award for body jewelry and jewelry objects." In a condensed showcase at the MAK Forum, visitors could view the works of the ten artists shortlisted by the jury. This year's winner was Austrian-born, Italy-based artist Lilian Naomi Mattuschka, who impressed the jury with her body sculptures carved from wood.

An exhibition of the MAK in cooperation with Kunst im Traklhaus, Salzburg



MAK Exhibition View, 2022, Ulrike Johannsen, installation *Love in the Age of its Technical Simulability_ICE (Sexy Bitch)*, 2018 © MAK/Georg Mayer

PICTURE BOOK ART

The Book as Artistic Medium

MAK Direktion
12.10.2022–5.3.2023

Guest Curator: Friedrich C. Heller, with the participation of Ursula Brandstätter

MAK Curator: Kathrin Pokorny-Nagel, Head, MAK Library and Works on Paper Collection/Archive

Technical Coordination: Philipp Krummel

Graphic Design: Theresa Hattinger

In the exhibition *PICTURE BOOK ART: The Book as Artistic Medium*, the MAK presented the creative, aesthetic, and textual variety to be found in a medium that is familiar to us all: picture books. The exhibition in the MAK Direktion displayed a selection of outstanding picture books from the 1960s to the present, to include works by Sonia Delaunay, Warja Lavater, Bruno Munari, Olaf Nicolai, Dieter Roth, and Lawrence Weiner. Beside loans from the Neue Sammlung Friedrich C. Heller, objects from the MAK's substantial collection of books by artists were on display.



MAK Exhibition Views, 2022 © MAK/Georg Mayer

100 BEST POSTERS 21

Germany Austria Switzerland

MAK Works on Paper Room
19.10.2022–5.3.2023

Curator: Peter Klinger, Deputy Head, MAK Library and Works on Paper Collection

Graphic Design: Claudiabasel Grafik + Interaktion

The winning posters of the competition *100 BEST POSTERS 21: Germany Austria Switzerland* focused on current social issues. The year's 100 winning posters were presented in the MAK for the 17th time. Their subjects ranged from gender, equal rights, and climate protection, to Corona, cryptocurrency, and NFTs. For entries from Austria, this was once again a successful year: seven Austrian posters were among the best 100, to include a poster for the MAK exhibition *WOMEN ARTISTS OF THE WIENER WERKSTÄTTE* by the 3007 design studio.

A cooperation between the MAK and the association 100 Beste Plakate e. V.

Publication: *100 Beste Plakate 21. Deutschland Österreich Schweiz/100 Best Posters 21. Germany Austria Switzerland*, 704 pages, Verlag Kettler, Dortmund 2022. Available in the MAK Design Shop and online at MAKdesignshop.at for € 30.80.



Exhibition View, 2022 © MAK/Georg Mayer

WERKSTÄTTE HAGENAUER

Viennese Metal Art 1898–1987

Wiener Werkstätte Room
16.11.2022–3.9.2023

Curators: Anne-Katrin Rossberg, Curator, MAK Metal Collection and Wiener Werkstätte Archive; Maria-Luise Jesch, MAK Metal Collection and Wiener Werkstätte Archive

Exhibition Design and Graphic Design:
POLKA design studio

With the exhibition *WERKSTÄTTE HAGENAUER: Viennese Metal Art 1898–1987*, the MAK offered for the first time a comprehensive insight into the artistic work processes of a family firm that operated one of the most successful craft metal workshops in early 20th-century Vienna. Since 2014, large sections of the Hagenauer company archives have been stored in the MAK. In the exhibition, some 200 objects from the MAK Collection and 70 items on loan presented the Werkstätte Hagenauer's entire repertoire.



Exhibition Views, 2022 © MAK/Georg Mayer

THE FEST

Between Representation and Revolt

MAK Exhibition Hall
14.12.2022–7.5.2023

Guest Curator: Brigitte Felderer
Co-Curator: Olga Wukounig
MAK Curator: Anne-Katrin Rossberg, Curator,
MAK Metal Collection and Wiener Werkstätte Archive,
with the collaboration of all MAK Curators

Exhibition Design: Peter Sandbichler

Technical Coordination: Philipp Krummel

Graphic Design: Wolfgang Ortner, Simon Walterer

Cooperation Partner: University of Applied Arts Vienna

With the exhibition *THE FEST: Between Representation and Revolt*, the MAK invited visitors to a diverse, opulent course that illustrated cultures and stories of celebrating—throughout the centuries—and made them come alive. *THE FEST* portrayed the art and cultural history of a fest as an unforgettable event, as exuberant and experimental self-invention, as an imperial gesture, as a strategy of revolt, as the history of social media that spans far into the past, as “luxury for all,” and as a medium of exclusion. Embedded into an unusual exhibition design by the Austrian sculptor Peter Sandbichler, more than 650 objects in flashlights conveyed the creative richness of fests on various occasions and throughout time and social development.

Publication: *THE FEST: Between Representation and Revolt*, edited by Lilli Hollein, Brigitte Felderer, Anne-Katrin Rossberg, with contributions by Chiara Baldini, Bogomir Doring, Brigitte Felderer, Rainald Franz, Sebastian Hackenschmidt, Lilli Hollein, Werner Oechslin, Kathrin Pokorny-Nagel, Anne-Katrin Rossberg, Peter Sandbichler, Lara Steinhäuser, Bärbel Vischer, Mio Wakita-Elis, Marlies Wirth. German/English, 432 pages with numerous illustrations. MAK, Vienna/Birkhäuser Verlag, Basel 2023. Available at the MAK Design Shop and online at MAKdesignshop.at for € 49.



Guided tour of the exhibition *THE FEST: Between Representation and Revolt*,
f. l. t. r.: Brigitte Felderer (Guest Curator), Lilli Hollein (General Director and Artistic
Director, MAK), and Andrea Mayer (State Secretary) © Paul Kulec

Exhibition Views, 2022 © Markus Krottendorfer/MAK





SAGMEISTER & WALSH: Beauty

vorarlberg museum, Kornmarktplatz 1, 6900 Bregenz, Austria

9.4.–16.10.2022

After its initial presentation at the MAK (24.10.2018–31.3.2019), followed by the exhibition at the Museum Angewandte Kunst, Frankfurt am Main (11.5.–15.9.2019), *SAGMEISTER & WALSH: Beauty* went to the Museum für Kunst und Gewerbe Hamburg (15.12.2019–26.4.2020) and on to the Fondation d'entreprise Martell, Cognac/France (20.5.–19.12.2021). An adaptation of the exhibition was shown very successfully at the vorarlberg museum in Bregenz from 9.4. to 16.10.2022.



Exhibition View, 2022 © Petra Rainer

ENTANGLED RELATIONS— ANIMATED BODIES

Official Austrian contribution to the 23rd Triennale di Milano
Unknown Unknowns: An Introduction to Mysteries, Viale Emilio
Alemagna 6, 20121 Milan, Italy

15.7.–11.12.2022

With the performative and multisensory installation *ENTANGLED RELATIONS—ANIMATED BODIES*, artist Sonja Bäuml represented Austria at the 23rd International Exhibition of the Triennale Milano. Under the motto *Unknown Unknowns: An Introduction to Mysteries*, this Triennale directed attention to the manifold unknowns of the technological, biological, and climatic changes of the past decades. Commissioned by the MAK and funded by the Federal Ministry of Arts, Culture, Public Service and Sport of the Republic of Austria, Sonja Bäuml explored the limits of human bodies and their vital relationship to the microbial world.



Installation View of the Austrian Contribution *ENTANGLED RELATIONS—ANIMATED BODIES* to the 23rd Triennale di Milano International Exhibition
© Gianluca Di Ioia/MAK



Exhibition View (Con)temporary Fashion Showcase: Julia Koerner, 2022 © MAK/Georg Mayer



Exhibition View (Con)temporary Fashion Showcase: Susanne Bisovsky, 2022 © MAK/Georg Mayer



Exhibition View (Con)temporary Fashion Showcase: Jojo Gronostay, 2022 © kunst-dokumentation.com/MAK

MAK Geymüllerschlüssel

With the new series (Con)temporary Fashion Showcase, the MAK Geymüllerschlüssel became a place for discourse on current fashion design and offered fashion designers, artists, and fashion enthusiasts a forum for discussing contemporary fashion topics. Three solo exhibitions by Julia Koerner, Susanne Bisovsky, and Jojo Gronostay were shown in this jewel of Biedermeier architecture. These exhibitions were accompanied by a dense and varied program of performances, talks, workshops, and book presentations as well as pop-up markets. From 7.5. to 4.12.2022, the Geymüllerschlüssel was open to the public on Saturdays and Sundays from 10 am to 6 pm. The new (Con)temporary Fashion Showcase, which will be continued in 2023, had the best attendance records for the Geymüllerschlüssel in the last ten years.

The Geymüllerschlüssel in Pötzleinsdorf has been run by the MAK as a branch location since 1965. Built in 1808 for the merchant and banker Johann Jakob Geymüller (1760–1834) as a “summer residence,” it is now one of the few places in Austria that offer an authentically original look at the diversity of Biedermeier decorative art. In addition to the 160 exquisite old Viennese clocks from the Franz Sobek Collection, Empire and Biedermeier furniture from the MAK’s furniture collection complement the valuable overall appearance of the Geymüllerschlüssel. In the park surrounding the summer residence, both the sculptural ensemble *Der Vater weist dem Kind den Weg*

[The Father Shows the Way to His Child] by Hubert Schmalix (1996/1997) and James Turrell’s Skyspace work *The other Horizon* (1998/2004) represent a contemporary dialogue with the past.

(CON)TEMPORARY FASHION SHOWCASE

Curator: Lara Steinhäuber, Curator, MAK Textiles and Carpets Collection

Graphic Design: Atelier Dreiholz

JULIA KOERNER

7.5.–5.6.2022

Julia Koerner kicked off the (Con)temporary Fashion Showcase showing selected handbags and garments produced using the 3D printing process in the Geymüllerschlüssel’s Domed Hall. Julia Koerner’s characteristic, organic designs with futuristic overtones occupy a special position in the fashion world and do so not only in aesthetic terms. The architect, fashion, and product designer manufactures her works as spectacularly as she designs them and is considered a pioneer in 3D printing of fashion and decorative objects.

SUSANNE BISOVSKY

11.6.–28.8.2022

Susanne Bisovsky presented selected ensembles in her special “Vienna Chic.” The extraordinary creations originate from her involvement with a gigantic material and immaterial fund and Bisovsky’s playful and well-founded approach to fashion and artisanal techniques, as well as her knowledge of traditional garb. Far from the short-lived trends of international fashion and textile production, Bisovsky transferred an only ostensibly outdated image of a “Beautiful Viennese Lady” into the present.

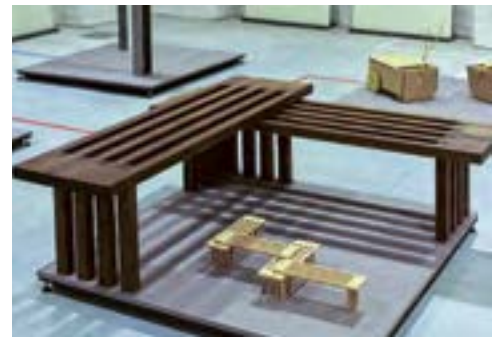
JOJO GRONOSTAY: MAGIC CANNOT CROSS THE SEA

3.9.–4.12.2022

Jojo Gronostay presented an artistic work on the so-called sapeurs of Brazzaville, the capital of the Republic of Congo, at the Geymüllerschlüssel. The sapeurs, mostly men from precarious circumstances whose fetish for brand-name fashion has taken on a spiritual dimension, dress like dandies in their expensive suits and make the streets into their catwalk. In his video installation *MAGIC CANNOT CROSS THE SEA*, Gronostay contextualized video recordings of the sapeurs using clothing objects from the museum, thus examining the Eurocentric conception of fashion upon which the historical costume collections of museums of applied arts were created.



Josef Hoffmann Museum, Brtnice, Exterior View © Wolfgang Woessner/MAK



Exhibition View MAK Design Camp, 2022
© MAK/Kamil Till



Exhibition View 15 YEARS OF THE JOSEF HOFFMANN MUSEUM, Brtnice, 2022 © MAK/Andrea Bratrů Velnerová

MAK Tower

The MAK Tower has been a branch of the museum since 1995 and serves as a depot for various collection areas.

Josef Hoffmann Museum, Brtnice

A joint branch of the Moravian Gallery in Brno and the MAK, Vienna

Since 2006, Josef Hoffmann's birthplace in Brtnice has been run as the Josef Hoffmann Museum, a joint branch of the Moravian Gallery in Brno and the MAK in Vienna. The MAK was present there already in 1992 with the exhibition *DER BAROCKE HOFFMANN* [Hoffmann as a Baroque Artist], which was dedicated to the root of his work as an architect and designer. Since 2005, the museum has been staging temporary exhibitions on topics related to Hoffmann, with the aim of keeping the life and work of a pioneering Austrian architect alive in the public consciousness. Since 6.12.2022, the new permanent exhibition *MESSENGER OF BEAUTY* presents Hoffmann's life and work and shows him as an inspiration for contemporary artists, while at the same time presenting his parental home with its garden and barn.

The exhibition was made as part of the project *ATCZ264 JH Neu digital / JH Nově digitální / JH New Digital*, INTERREG V-A Austria - Czech Republic, with financial support from the European Regional Development Fund.

15 YEARS OF THE JOSEF HOFFMANN MUSEUM

14.6.2022–5.11.2023

Curators: Rainald Franz, Curator, MAK Glass and Ceramics Collection,

Rostislav Koryčánek, Curator of Architecture and Design, Moravian Gallery, Brno

The exhibition *15 YEARS OF THE JOSEF HOFFMANN MUSEUM* reviewed the new use of Josef Hoffmann's birthplace and all the exhibitions of the past 15 years. These were all dedicated to the impact of Josef Hoffmann's work on contemporary artists and architects. Originally, the exhibition was planned for the Hoffmann jubilee year—he would have celebrated his 150th birthday on 15.12.2020. Due to the pandemic, it had to be postponed.

The exhibition was part of the project *JH Neu digital / JH Nově digitální / JH New Digital* and was financed by the European Union Regional Development Fund (Program INTERREG V-A Austria - Czech Republic) and co-financed by state funds from the Czech Republic.

MAK DESIGN CAMP

25.9.–30.10.2022

Curator: Rainald Franz, Curator, MAK Glass and Ceramics Collection

From 25 September 2022, the Josef Hoffmann Museum presented projects developed by students in two workshops—the MAK Design Camp (2018/19) and *Reinterpreting Hoffmann* at the New Design University St. Pölten (NDU, 2022). They responded to Josef Hoffmann's cultural legacy with a new, contemporary view. Nine concepts for educational programs, seating furniture that reflected Hoffmann's design-oriented thinking, and designs for the museum's garden and forecourt were on display.

MORAVSKÁ GALERIE

MAK 



MĚSTO BRITNICE



EVROPSKÝ ÚNIE



Interreg
Österreich-Tschechische Republik
Evropský regionální rozvojový fond



NEW DESIGN UNIVERSITY
PRIVATUNIVERSITÄT ST. PÖLTEN



Exhibition View, *Schindler House: 100 Years in the Making* © Esteban Schimpf

MAK Center for Art and Architecture, Los Angeles

In 2022, the MAK Center celebrated the 100th anniversary of the Schindler House with the *Schindler House Centennial*, a full calendar of events and activations that took place from April to September 2022. Centennial programming included *Schindler House: 100 Years in the Making*, featuring archival, reproduced, and contemporary projects, alongside a summer long program of curatorial workshops, artistic interpretive audio tours, Schindler Companion Tours (available online), performances, public lectures, and more. An intensive summer calendar celebrating the Schindler House centennial broadened our institutional reach to new audiences in partnership with Los Angeles based institutions. This year, MAK Center drew the highest number of visitors in its over 25-year history.

At the Mackey Apartments, we welcomed back our Artists and Architects-in-Residence Program, and initiated new programs to fortify and highlight the residency within Los Angeles. At the Fitzpatrick Leland House, we welcomed two new Designers-in-Residence in partnership and launched Subject Studies, a new annual program series offering practical and non-practical engagements.

From October to December 2022, the Schindler House underwent an important roof restoration led by the Friends of the Schindler House (FoSH) with support from the MAK Center for Art and Architecture, Los Angeles and the MAK - Museum of Applied Arts. The MAK was able to support the restoration through a private donation of \$ 150,000.

Jia Yi Gu, Director, MAK Center, LA

Exhibitions and Residencies

SCHINDLER HOUSE: 100 YEARS IN THE MAKING

Schindler House
28.5.–25.9.2022

Curator: Jia Yi Gu, MAK Center Director
Guest Curators: Gary Fox and Sarah Hearne

Schindler House: 100 Years in the Making ushered in the 100 years anniversary of the house. The exhibition celebrated the pivotal first century of the landmark modern house, emphasizing acts of making and remaking that have constituted the house and its mythos over the last century. Alongside archival materials from the archives of Reyner Banham, Esther McCoy, Friends of the Schindler House, and R. M. Schindler (among others), the exhibition featured newly commissioned and reproduced works by Carmen Argote, Fiona Connor, Julian Hoeber, Kathi Hofer, stephanie mei huang, Andrea Lenardin Madden, Renée Petropolous, Gala Porras-Kim, Stephen Prina, Jakob Sellaoui, and Peter Shire.

INVERTED DOME

Mackey Apartments and Garage Top
22.1.–5.3.2022

Curator: Aurora Tang

Inverted Dome featured new work by Kristin Posehn at the Mackey Apartments Garage Top. The exhibition's central feature was an installation that reimagined the U.S. Capitol building as an inverted, open, and almost unrecognizable structure made of mirror, reflecting back both the environment and itself. The room-sized installation is a container for holding and focusing light and its refractions, becoming a site for reflection on virtual mediation and transparency.

GARAGE EXCHANGE: MARKUS HANAKAM, ROSWITHA SCHULLER, MATTHEW AU AND MIRA HENRY

Mackey Garage Top
14.4.–3.7.2022

Vienna-based artists Hanakam & Schuller and Los Angeles based architectural design studio Current Interests (Matthew Au and Mira Henry) developed a *mise en scène* for the Mackey Garage Top. The underlying narrative of the exhibition was a satirical text by Victor Gruen from 1975. Reflecting on this text and its retro future imaginary, the gallery space was re-rendered as an interior landscape of strangely specific surfaces, iridescent volume, and muffled sounds. The exhibition series is made possible by funding from the Federal Ministry of Arts, Culture, Public Service and Sport.

GARAGE EXCHANGE: MARUŠA SAGADIN AND JACQUELINE KIYOMI GORK

Mackey Garage Top
10.11.2022–29.1.2023

The 20th iteration of Garage Exchange featured paper-based works by Vienna-based artist Maruša Sagadin with new sound environments by Los Angeles artist Jacqueline Kiyomi Gork. The exhibition series is made possible by funding from the Federal Ministry of Arts, Culture, Public Service and Sport.

MAK Center Artists and Architects- in-Residence-Program Mackey Apartments

The MAK Center Artists and Architects-in-Residence Program continued to offer six-month residencies to international artists and architects, selected by an international jury through an annual competition. The work of the residents was shown in Final Projects exhibitions. The exhibition series is made possible by funding from the Federal Ministry of Arts, Culture, Public Service and Sport.

FINAL PROJECTS: GROUP L

Mackey Apartments and Garage Top
17.–20.3.2022

Final Projects: Group L featured works by Emilija Škarnulytė, Julia Obleitner, Helvijs Savickis, and Manuel Gorkiewicz. Gorkiewicz (Fine Art) explored the "Beverly Hills Civic Center" in Los Angeles, planned by Charles

W. Moore, as a typical example of American postmodern architecture. Obleitner and Savickis' (Architecture) collaboration documented weather systems, climate, and weather modification in Los Angeles and California, following the infrastructural path of the city's water supply. Škarnulytė (Fine Art) presented films and immersive installations exploring deep time and invisible structures, from the cosmic and geologic to the ecological and political. Škarnulytė revisited this work through an installation and performance in solidarity with the people of Ukraine. The exhibition series is made possible by funding from the Federal Ministry of Arts, Culture, Public Service and Sport.

FINAL PROJECTS: GROUP LI

Mackey Apartments and Garage Top
1.–4.9.2022

The Group LI residents opened their respective apartment units to exhibit two unique final project installations, *Kamilla Bischof: Princess Bone*, and *Robin Durand: A Traverse of L.A.* Bischof interpreted her apartment space by furnishing and accessorizing her living space with painted surfaces and sculptural elements made out of found objects accumulated from grocery packaging, 99 cent stores, and garage sales. Durand's work explored the mythologies he has built around Los Angeles, creating a personal idea of this city, particularly influenced by media surrounding late-90s early-00s alternative rock and pop-punk music and mid-century modern architecture. The exhibition series is made possible by funding from the Federal Ministry of Arts, Culture, Public Service and Sport.

Designers-in-Residence at the Fitzpatrick Leland House

Residency
Fitzpatrick Leland House
1.6.–1.12.2022

Partnership with the Danish Arts Foundation

Situated in the residence of the Fitzpatrick Leland House, the Designers-in-Residence Program presented young designers with the opportunity to develop new projects linked not only to Schindler's experimental work but also to the histories and context of Los Angeles. The Designers-in-Residence Program was awarded to Pettersen-Hein and Chris L. Halstrøm.



Opening Reception, *Final Projects: Group L*, Mackey Garage Top, 17.3.2022 © Tag Christof



Exhibition View, *Garage Exchange: Markus Hanakam, Roswitha Schuller, Matthew Au, and Mira Henry* © Markus Hanakam

Events and Collaborations

SCHINDLER HOUSE COMPANION TOURS

Interpretive Audio Tours
Online

Curator: Jia Yi Gu, MAK Center Director

The Schindler House Companion Tours offers a series of newly commissioned interpretive tours by artists, architects, and writers. The audio projects challenge the status of the house tour as a mode of institutional address and authoritative voice by inviting contemporary practitioners to offer new readings of the Schindler House. Through instructional exercises, fictional storytelling, and experimental sound art, visitors are invited to move, observe, and perceive the house through audio experiences and choreography. Tours are available online and in person by Anthony Carfello, Virginia/Mats Swenson, Erik Benjamins, and Rosten Woo.

SCHINDLER HOUSE CENTENNIAL PERFORMANCES

Performance Series
Schindler House
June–September 2022

Curator: Jia Yi Gu, MAK Center Director

In partnership with *homeLA*, the MAK Center presented *Schindler House Haunting*, a new body of work that unfolded over three performances by Taiwanese-American performance artist jas lin (林思穎). We presented a three-night edible poetry performance series, *1:1:2 at the Schindler House*, by Vienna-based artists Ting-Jung Chen 陳庭榕, Miae Son, and Yela An. The centennial celebration closed with a re-staging nearly a decade after the premiere in 2013 of Frank Escher and Ravi GuneWardena's interpretive opera, *Pauline*. The piece probes the personal and professional experiences of Pauline and R. M. Schindler that are as much a part of the history of the Schindler House as its design and construction.

SUBJECT STUDIES: REORIENTATIONS

Program Series
Fitzpatrick Leland House
6.–11.12.2022

Curator: Jia Yi Gu, MAK Center Director
Guest Curator: Rosario Talevi, Soft Agency

Subject Studies is a new annual program series offering practical and non-practical public engagements, initiated by the MAK Center for Art and Architecture. The term "subject" implies a topic or field of knowledge studied or taught in traditional educational settings such as schools, colleges, or universities; it also implies a personhood situated in systems of power, whether institutional, economic, or material, and a consciousness of experience. *Subject Studies* embraces this possibility of multiple definitions. The multi-day program brought together artists, architects, and cultural leaders to exchange dialogue on social values, methods, and thought relevant to contemporary issues.



Centennial Benefit Dinner, Schindler House, 23.7.2022
© Roadwork Studios



Exhibition View, *Final Projects: Group L*, Manuel Gorkiewicz,
Gregarious Beasts © Tag Christof



Opening Reception, *Final Projects: Group LI*, and Mackey Apartments
Open House, 1.9.2022 © Tag Christof



Schindler House Centennial Performances, jas lin 林思穎, *Schindler House Haunting*,
Schindler House, 26.-27.8.2022 © Tiffany Chung



Subject Studies: Reorientations, *Assembling: Props for Learning with TAKK*,
Fitzpatrick Leland House, 6.-11.12.2022 © Tag Christof



Exhibition View, *Garage Exchange: Maruša Sagadin and Jacqueline Kiyomi Gork* © Gabriel Bruce



Gianina Wolf, student at the University of Applied Sciences Potsdam and a former intern at the MAK's Conservation and Workshops Department, had a tattoo designed after the motif found on the marquetry panels © MAK/Britta Dierig



David Roentgen, Marquetry panel, *Die Großmutter des Scipio* [Scipio's Generosity], Neuwied on the Rhine, 1779 © MAK

A major focus of the heads of the MAK Collection in 2022 was the completion of the museum's database. In addition, numerous cross-collection and cross-divisional projects were developed from within the MAK Collection and in preparation for the exhibition program.

As one of the main research projects of the MAK in 2022, the MAK Library and Works on Paper Collection, together with the MAK Art Society, initiated the research, conservation, restoration, and digitization of the Khevenhüller Chronicle. The family chronicle, written by Georgius Moshamer in 1620, is one of the most valuable objects in the MAK Library and Works on Paper Collection and features approximately 770 pages of single- and double-page color plates depicting the family history executed in gouache technique. The concept for the project is being developed together with the Institute for Conservation/Restoration of the Academy of Fine Arts Vienna (IKR). In a first step, the transcription of the texts was started.

The MAK Library and Works on Paper Collection also continued the work on the history of the museum, which began in 2020. The aim is to make all historical exhibitions and processes traceable with cross-references and links to the original documents on the basis of both analog and digital sources, thus providing a historiographical overview of all activities at the museum.

In preparation for the exhibition *PICTURE BOOKART: The Book as Artistic Medium* (MAK Direktion, 12.10.2022–5.3.2023), the inventory of picture books from the 1960s to the present was also scientifically pro-

cessed. In addition, the shifting, processing, and relocation of valuable large-format works on paper that were in urgent need of conservation was completed.

The MAK Furniture and Woodwork Collection also carried out a research highlight at the MAK: the scientific study of the marquetry panels by David Roentgen. The marquetry panels made in 1779 according to designs by Januarius Zick for the palace of Prince Charles Alexander of Lorraine in Brussels are among the undisputed highlights of the Furniture and Woodwork Collection. Due to the size of the panels, a show restoration has been underway at the MAK Permanent Collection Baroque Rococo Classicism since July 2022, offering the public insight into conservation and scientific research.

On the occasion of the exhibition *MISSING LINK: Strategies of a Viennese Architecture Group (1970–1980)* (MAK Exhibition Hall, 11.5.–2.10.2022), the group's archive, which was acquired by the MAK in 2014, was scientifically recorded and made publicly accessible in the MAK's online database. Missing Link's oeuvre includes artistic objects, paintings, drawings, and texts as well as actions, performances, and experimental films.

As a joint initiative of the MAK Library and Works on Paper Collection and the MAK Furniture and Woodwork Collection, work to make a research platform on the Thonet company accessible on the MAK website is underway as part of the *Online Thonet Archive* project. In addition to numerous earlier sales catalogs, the former Gebrüder

Thonet medium the *Zentral-Anzeiger* [Central Gazette] was also digitized for this purpose. Already in 2020, all bentwood furniture from the MAK Collection was published online.

The MAK Asia Collection continued the provenance research project *Austro-Hungarian Art Trade with China in the Age of European-American Imperialism: Individuals, Trade, and Networks around 1900*, funded by the Federal Ministry of Arts, Culture, Civil Service and Sport (BMKÖS). In particular, the provenance of the Chinese silver globe, which is part of the Collection's holdings, was critically examined. The project will result in a publication that is expected to appear in 2023.

Another focus was on the research for the anniversary exhibition *THE 1873 VIENNA WORLD'S FAIR REVISITED: Egypt and Japan as Europe's "Orient"* (Central Room MAK Design Lab, 28.6.–22.10.2023) and the deciphering of the "Orient" at the World's Fair as an Orientalist construct of the 19th century. In addition to this, in preparation for the exhibition *FOLDS* (Central Room MAK Design Lab, 1.2.–21.5.2023), the design, physical, philosophical, and cultural dimensions of folds were examined from multiple perspectives, i.e. that of the history of design, culture, and ideas, as well as that of cultural anthropology.

On the occasion of Austria's participation in the 23rd International Exhibition of the Triennale Milano, the MAK Design Collection addressed *Unknown Unknowns. An Introduction to Mysteries* based on several years of research done by artist Sonja Bäumel on the vital relationships and interconnections between humans and the microbial world. The project was the basis for the official Austrian contribution *ENTANGLED RELATIONS—ANIMATED BODIES* (Milan, 15.7.–11.12.2022).



View of the private rooms of Albert Figdor, the Khevenhüller Chronicle is on the lectern, before 1925, Vienna © MAK



Georgius Moshamer, Page from the Khevenhüller Chronicle, 1620–1625 © MAK



Missing Link, *Verhütung – Pferd* [Contraception—Horse], gouache, 1972 © MAK



Charles Francis Voysey, Detail from the wallpaper for the company Arthur Sanderson & Sons, model printing, ca. 1900, England © MAK



The "Rosthorn Globe," China, first half of the 18th century © MAK/Georg Mayer



Egyptian building group and Japanese garden, Wiener Photographen-Association [Viennese Photographer's Association], 1873, Vienna © MAK



Vally Wieselthier, Design for a presentation of gloves, 1930s © MAK



Scan of Thonet sales catalog, 1904 © Wolfgang Thillmann



Title page of the Thonet Bentwood Furniture Catalog, 1905 © MAK

In addition, the MAK Design Collection was dedicated to exploring the digital strategies of designers and architects who deal with architecture and urban planning in virtual space. The concepts and trends of the "new virtuality" in the media of film, installation, sculpture, video games, virtual reality, computer animation, digital rendering, AI-based software, and machine learning algorithms over the last ten years were examined. The research results will be incorporated into the exhibition *Imagine: A Journey into The New Virtual* (MAK Exhibition Hall, 10.5.-10.9.2023).

The research activities of the MAK Contemporary Art Collection included the curatorial development of the exhibition *SCHINDLER HOUSE LOS ANGELES: Space as a Medium of Art* (MAK Direktion and MAK Works on Paper Room, 30.3.-31.7.2022) with numerous objects from the collection of Austrian and international artists such as Andreas Fogarasi, Candida Höfer, Martin Kippenberger, Marko Lulić, Dorit Margreiter, Gordon Matta-Clark, Ulrike Müller, Rudolph M. Schindler, Julius Shulman, Philipp Timischl, and Jenni Tischer. The occasion for the exhibition and the processing of the collection was the 100th anniversary of the Schindler House (Rudolph M. Schindler, 1922), the core of the MAK Center for Art and Architecture, Los Angeles.

Among other things, the MAK Glass and Ceramics Collection scientifically reappraised the MAK's high-quality majolica collection, which had previously received little attention, and incorporated the research results into

the exhibition *TIN GLAZING AND IMAGE CULTURE: The MAK's Majolica Collection in Historical Context* (Central Room MAK Design Lab, 6.4.-7.8.2022). Timothy Wilson, former Keeper of the Department of Western Art at the Ashmolean Museum and Professor at Balliol College, University of Oxford, was recruited as a guest curator and co-editor of the publication *TIN-GLAZE AND IMAGE CULTURE: The MAK Majolica Collection in Its Wider Context*, which scientifically documents the history of the collection.

In preparation for the exhibition *WERKSTÄTTE HAGENAUER: Viennese Metal Art 1898-1987* (MAK Exhibition Hall, 16.11.2022-3.9.2023), the MAK Metal Collection and Wiener Werkstätte Archive concentrated on the inventory and digitization of the estate of the Hagenauer metalworking company, which was handed over to the MAK in 2015. Further holdings from the family were added to the collection in 2017/18 and 2022. The estate consists of numerous work drawings, models, order books, photos, and semi-finished products.

Another focus was on the processing and digitization of the partial estate of the ceramic artist Vally Wieselthier. It includes around 200 of her design drawings for ceramics, illustrations, and wall and shop window decorations, and provides an insight into Wieselthier's time in the USA, which until now has remained completely unknown.

In addition to the exhibition *THE FEST: Between Representation and Revolt* (MAK Exhibition Hall, 14.12.2022-7.5.2023), the MAK Textiles and Carpets Collection focused on the scientific exploration of objects from the field of fashion and costumes, including the Austria costume of Countess Mathilde von Attems (ca. 1898).

The scientific processing of the HELMUT LANG ARCHIVE could be enriched with further cross-connections within the specialized archive and numerous links between the collection objects.

The collection also focused on the Federal Ministry of Arts, Culture, Civil Service and Sport-funded project *Koloniale Erwerbskontexte an Bundesmuseen* [Colonial Acquisition Contexts at Federal Museums], with a focus on Indian textiles. Here, over the course of three years, the primary focus is on the role model function of Great Britain as a colonial power, Austria's commercial intentions, and relevant diplomatic networks.

ARTNOUVEAU2

Art Nouveau Heritage in the Danube Region

After two and a half years, the EU Project *ARTNOUVEAU2—Strengthening the cultural identity of the Danube region by building on common heritage of ART NOUVEAU*, which started on 1 July 2020, was successfully completed by the end of 2022. Together with nine partner institutions from six countries, it has succeeded in implementing a wide range of projects which strengthen the cultural identity in the Danube region on the basis of the common Art Nouveau heritage.

Exhibitions by the project partners addressed the overarching theme of “Gesamtkunstwerk” [Synthesis of the arts]. The MAK presented the exhibition *SHOWROOM WIENER WERKSTÄTTE: A Dialogue with Michael Anastassiades* (MAK Contemporary Art Collection, 6.10.2021–2.10.2022), with which the designer directed attention to the multifaceted design of the Wiener Werkstätte (WW). The exhibition was contextualized online by a lecture by Michael Anastassiades. To deepen the general public’s knowledge of Art Nouveau, an extensive educational program for children was developed and the short film entitled *Von der Wiener Moderne in die Gegenwart* [From Viennese Modernism to the Present] was produced.

The MAK also focused on the digitization and communication of the most important architectural and art journals from the years 1890–1920. The action plan developed with all project partners also supports the international Réseau Art Nouveau Network to promote cultural heritage.

With the help of high-profile events such as the *WORLD ART NOUVEAU DAY* on 10.6.2022 as well as the *International Tourist Guide Day* on 20.2.2022, the MAK also focused on tourism. An extensive advertising campaign—with participation in tourism fairs and two promotional films—also promoted awareness of the project on Art Nouveau heritage in the Danube region.

The project *ARTNOUVEAU2* (2020–2022) was financed with funds from the European Union (EFRE, IPA II), INTERREG Danube Transnational Program.



Educational program for children in the context of *ARTNOUVEAU2*, 2022 © MAK/Julia Dragosits



ATCZ264

JH Neu digital / JH Nově digitální / JH New digital

The INTERREG project *Josef Hoffmann mediated anew: The Josef Hoffmann Museum as an interface of international collaboration, and the work of Josef Hoffmann as a testing ground for innovative museum work, in particular for the use of digital technology*, which ran from March 2021 to December 2022, made the legacy of Joseph Hoffmann accessible online to all interested parties worldwide with the help of digital technology and reacted to the post-pandemic situation of the museums.

The project produced the first complete digital presentation of his work as well as a digital reconstruction of the first salesroom of the Wiener Werkstätte. An international symposium at the MAK discussed, among other things, how the design principles of Josef Hoffmann and the Wiener Werkstätte can be carried forward into the present.

In addition to two seasonal exhibitions, the Josef Hoffmann Museum in Brtnice also opened a new permanent exhibition in the summer of 2022, which reflects current trends in museum presentation and is accompanied by two children’s publications about Josef Hoffmann. The barn located at the back of the property of the Josef Hoffmann Museum was renovated under the patronage of the City of Brtnice and transformed into a multifunctional space for temporary exhibitions and accompanying cultural and educational events based on Josef Hoffmann’s heritage. At the end of the project, short films from the New Design University St. Pölten (NDU) were presented here, which visualize the cultural heritage of Central European Modernism from a contemporary perspective. The project developed innovative educational programs with guest lecturers, workshops, and lectures for various target groups throughout the buildings of the Josef Hoffmann Museum, reviving the genius loci.



QR code to
*Josef Hoffmann
Digital: A Digital
Experience
About His Life
and Work*

The project *ATCZ264 JH Neu digital / JH Nově digitální / New Digital* is 85 % financed by the European Union’s European Regional Development Fund (INTERREG V-A Austria – Czech Republic) as well as by the state budget of the Czech Republic.



Exhibition View, Josef Hoffmann Museum, Brtnice, 2022
JOSEF HOFFMANN: Reinterpreting/Neu interpretiert/Nově interpretace
© MAK/Kamil Till



The important MAK Collection of applied art, design, architecture, and contemporary art was expanded in 2022 with purchases worth EUR 183,662.45. The Federal Ministry of Arts, Culture, Civil Service and Sport funded purchases from Austrian galleries with a total of EUR 84,720 within the framework of gallery promotion. In addition to the purchases, the MAK received donations worth EUR 318,721.41. The following is a selection of the most significant acquisitions and donations in 2022.

Purchases

Five designs for dining room furniture (1930s) by Josef Hoffmann were acquired for the MAK Library and Works on Paper Collection. Thus, the 6,700 design drawings by Hoffmann which are already in the MAK's holdings could be expanded by five further objects from the estate of his wife Carla. Another significant addition was Dagobert Peche's design drawings of tiled stoves (1919). In 1919, Peche, who always placed ornamentation above purpose, worked for the Vereinigte Wiener und Gmundner Keramik und Gmundner Tonwarenfabrik Schleiss, Ges.m.b.H [United Wiener and Gmundner Keramik and Gmunden Pottery Factory Schleiss Ltd.], in Gmunden, where high-quality tiled stoves were produced according to his designs. With the acquisition of these 13 designs, a lesser-known oeuvre of the universal genius could be made accessible.

The MAK Design Collection acquired two major works by the Austrian designer Julia Koerner. The 3D printed *HY Clutch* (2022) handbag was produced locally from bio-degradable plant-based polymers such as soy and corn. With a shape inspired by natural lamellar structures of hymenium, the bag consists of 3,626 layers. The pedestal series entitled *Lamella Series* (2022) was also purchased. The works in the *Lamella series* are digitally designed, 3D printed plinths inspired by the lamellas of mushrooms and generated using an algorithm.

Jakob Lena Knebl's work *Ralf* (2022), in which the artist portrays forms of the feminine and interprets corporeal accessories as fetishes of the interior, was a significant new addition to the MAK Contemporary Art Collection. The following objects were purchased as part of the gallery funding: the installation *Perceptual Screen* (*Schindler's Terrace, 4800 Hollywood Blvd, L.A.*) (2019) by Jenni Tischer, the sculpture *Awning* (2021) by Sonia Leimer, the photo series *Too blessed to be stressed, too broke to be bothered.* (2019) by Philipp Timischl, and

Katrina Daschner's series of drawings *Golden Shadow* (2022). In addition, the purchase of the work *Why Women Like to Buy Textiles That Feel Nice / Proportions* (2010) by Olaf Nicolai was made possible by the MAK Art Society.

A Wiener Werkstätte cassette with photographs of the Hochstetter family (1911) was purchased for the MAK Metal Collection and Wiener Werkstätte Archive. The cassette is covered with the WW fabric *Helenental*, a design by the artist Martha Alber. It contains photographs of a journey through Galicia and Bukovina. Carl Beitel, head of the WW bookbinding workshop, laminated the photos on cardboard and provided the title page with gold printing. Furthermore, the MAK acquired a tea service (ca. 1920) by Josef Hoffmann, consisting of a samovar, a teapot, a sugar bowl, and a tray. Formally, it is another impressive example of how Hoffmann anticipated the Art Deco style of the 1920s already at the beginning of the 20th century.

Among the acquisitions of the MAK Textiles and Carpets Collection in 2022 was a well-liked and reworked Wiener Werkstätte jacket from the estate of a seamstress who worked for the WW. It is distinguished by the hand-woven wool fabric from which it was sewn and its geometric pattern. The jacket completes the collection as an example of the characteristic wool products made by the WW in the 1920s.

Donations

The MAK Library and Works on Paper Collection received 175 photographs (1970s to 1990s) by Gerhard Heller. These include works for the eyewear manufacturer Robert La Roche, fashion photographs, portrait photographs, and contact prints for *Wiener* magazine. In 2016, the MAK received a donation from Robert La Roche containing all series models as well as individual pieces of eyewear. Gerhard Heller's entire photo series for La Roche is therefore an ideal addition to this collection. The collection also received a donation of 54 catalogs, posters, and price lists (from the years 1905 to 1937) from the Thonet and Thonet Mundus companies. In addition to this, twelve decorative designs by Gertha Hammerschmied from her time at the Vienna School of Applied Arts (1923 to 1924) were transferred to the collection. The donation supplements the MAK Library and Works on Paper Collection with a forgotten current of holistic design that combines rhythm and dance with the visual arts.

Seven woom bicycles were given to the MAK Design Collection: six from the woom *ORIGINAL* series (produced since 2013) and one woom *NOW* bicycle (produced since 2022). The well-designed, lightweight and "growing" balance bikes and regular bicycles for children from 1½ to 14 years of age are an excellent example of circular economy and innovative company start-ups.

The collection received another donation with two NFTs by Andy Boot for the edition *Space Filler* (2002). Andy Boot was involved with web phenomena and ideas related to blockchain technology, "proof of stake," smart contracts," etc. already at an early stage of their development. *Space Filler* is an open narrative based on the character names of the early computer game *Conway's Game of Life*. The titles are automatically generated from a pool of hundreds of options and translated from text to image by an AI algorithm.

The MAK Contemporary Art Collection received the work *Pythia* (2008) by Otto Zitko, a portfolio with nine lithographs including a cover sheet.

The MAK Furniture and Woodwork Collection was given the armchair *F1* (1982), designed by Adolf Krischanitz. The Austrian architect's fauteuil combines echoes of armchairs by Josef Hoffmann and Otto Wagner and thus represents a postmodern paraphrase of Viennese upholstered furniture from the turn of the 20th century. The collection received another donation in the form of the wall shelf entitled *Five Boxes* (2011) by the German furniture designer Jörg Schellmann. It clearly alludes to the US artist Donald Judd, who is represented several times in the MAK Collection with his minimalist art and furniture objects.

The MAK Metal Collection and Wiener Werkstätte Archive received nine wooden figures from a *Procession* (1904) by Johanna Hollmann. The donation adds an important work by the multi-talented artist to the works already in the MAK. Her *Procession* was published in the magazine *Kind und Kunst* in 1904/05. As the daughter of a cabinetmaker, she was mainly concerned with wood as a material, but also designed porcelain services, embroidery, and commercial art.

One of the numerous donations that have enriched the MAK Textiles and Carpets Collection since 2022 is a collection of garments for women and children designed by Miryam Morad in the 1970s. In her fashion designs, she brought regionally connoted fabrics from Israel and Austria together.



Julia Koerner, *HY Clutch*, 2022 © JK3D



Olaf Nicolai, *Why Women Like to Buy Textiles that Feel Nice*, 2010 © Olaf Nicolai



Josef Hoffmann, *Design for a flacon*, 1934 © MAK



Wiener Werkstätte *Cassette* with photographs of the Hochstetter family, 1911 © MAK/Kristina Wissik



Philipp Timischl, *Too blessed to be stressed, too broke to be bothered. (BELLEVUE AVE.)*, 2019 © Mona Varichon



Jörg Schellmann, *Wall shelf Five Boxes*, 2011 © Jörg Schellmann



Gerhard Heller, *Advertising photo from Robert La Roche for Porsche Design sunglasses*, ca. 1985 © Matea-Coco and Zeno Maximilian Marnul



MAK Reading Room © MAK/Georg Mayer

The MAK Library and Works on Paper Collection includes a specialized library that is unique in Europe, with over 250,000 volumes on applied and fine arts, art theory, and architecture from the 16th century to the present day.

In 2022, the collection was expanded by 2,938 publications, 1,351 of them through purchases, 1,305 through donations, 42 as file copies, and 204 through publication exchange. The Works on Paper Collection comprises approximately 400,000 exhibits, including 17,000 design drawings from the Wiener Werkstätte Archive.

All publications and approximately 175,560 works on paper can be accessed online. The reading room, which is accessible to the public with photo ID, was used by around 8.004 interested visitors in 2022.

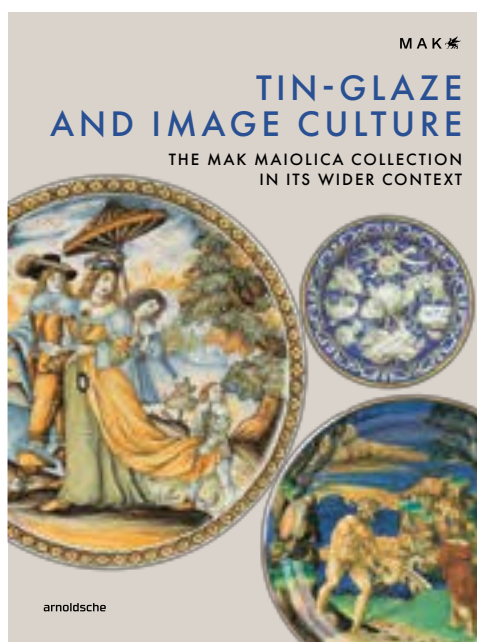
MISSING LINK: STRATEGIES OF A VIENNESE ARCHITECTURE GROUP (1970–1980)

MAK Studies 29, by Anna Dabernig and Sebastian Hackenschmidt, edited by Lilli Hollein and Sebastian Hackenschmidt. German/English, 332 pages with a comprehensive catalogue raisonné and numerous illustrations, most of which are published here for the first time. MAK, Vienna/Birkhäuser Verlag, Basel 2022. Available at the MAK Design Shop and online at MAKdesignshop.at for € 42.



TIN-GLAZE AND IMAGE CULTURE: THE MAK MAIOLICA COLLECTION IN ITS WIDER CONTEXT

MAK Studies 28, edited by Lilli Hollein, Rainald Franz, and Timothy Wilson, with contributions by Rainald Franz, Michael Göbl, Nikolaus Hofer, Lilli Hollein, and Timothy Wilson. English, 288 pages with numerous color illustrations. MAK, Vienna/arnoldsche Art Publishers, Stuttgart 2022. Available at the MAK Design Shop and online at MAKdesignshop.at for € 49.30.



THE FEST: BETWEEN REPRESENTATION AND REVOLT

edited by Lilli Hollein, Brigitte Felderer, Anne-Katrin Rossberg, with contributions by Chiara Baldini, Bogomir Doring, Brigitte Felderer, Rainald Franz, Sebastian Hackenschmidt, Lilli Hollein, Werner Oechslin, Kathrin Pokorny-Nagel, Anne-Katrin Rossberg, Peter Sandbichler, Lara Steinhäuser, Bärbel Vischer, Mio Wakita-Elis, and Marlies Wirth. German/English, 432 pages with numerous illustrations. MAK, Vienna/Birkhäuser Verlag, Basel 2023. Available at the MAK Design Shop and online at MAKdesignshop.at for € 49.



A performance series on the occasion of the intervention *RELAX: Christoph Meier, Ute Müller, Robert Schwarz, Lukas Stopczynski* was the prelude to a multifaceted MAK program of events that appealed to a highly diverse target audience. *RELAX* was the first project in the former MAK Direktion, which has been made accessible as a space for discourse events, exhibitions, and performances since the beginning of 2022. A guest performance by Philipp Quehenberger as a bar pianist in the MAK Columned Main Hall (15.2.2022), a performance by the choir Cantus Novus (1.3.2022) in the RELAX Foyer, and a live performance by KISLING (22.2.2022) in the MAK Direktion allowed the spatial intervention *RELAX* to radiate throughout the museum.

Place of Discourse for Fashion

The new series *(Con)temporary Fashion Showcase* (7.5.–4.12.2022), which transformed the MAK Geymüllerschloß into a place of discourse for current fashion design with exhibitions by Julia Koerner, Susanne Bisovsky, and Jojo Gronostay, was also accompanied by performances, talks, book presentations, and pop-up markets with vintage fashion and young designers. Among other things, the MAK Geymüllerschloß invited visitors to Flowers to go by Markus and His Flowers, to a concert by Rosa Rendl, and to a talk on design and production processes with 3D designer Julia Koerner on the opening weekend (7.5.2022). As part of her exhibition, Susanne Bisovsky presented the publication *WIENER CHIC. Mode für eine große Stadt* (11.6.2022) and on the occasion of the opening of Jojo Gronostay's exhibition, the MAK, in cooperation with the Tanzquartier Wien, invited dancer and choreographer Camilla Schielin to do a performance in the garden of the Geymüllerschloß (3.9.2022).

Supporting Programs

On the occasion of the opening of the exhibition *ANNA JERMOLAEWA: Chernobyl Safari*, the MAK invited visitors to a talk with MAK General Director Lilli Hollein and the artist Anna Jermolaewa on International Women's Day (8.3.2022) as well as to a comprehensive program including film screenings around *MISSING LINK: Strategies of a Viennese Architecture Group (1970–1980)*.

The exhibition *JOSEF HOFFMANN: Progress Through Beauty* provided the occasion for a top-class international symposium on Josef Hoffmann (17.–18.3.2022). As part of the opening of the exhibition *SCHINDLER HOUSE LOS ANGELES: Space as a Medium of Art*, the MAK hosted an artist talk with former MAK Schindler fellows Andreas Fogarasi, Dorit Margreiter, Maruša Sagadin, and Jenni Tischer (29.3.2022) and, on the occasion of



MAK Design Nite, 20.9.2022 © Hanady Mustafa/MAK

the exhibition *PICTURE BOOKART: The Book as Artistic Medium*, a panel discussion with Olaf Nicolai (artist), Susanne Padberg (gallery owner), and Peter Pakesch (a.o. publisher) (18.10.2022). As part of the exhibition *TIN GLAZING AND IMAGE CULTURE: The MAK's Majolica Collection in Historical Context*, the MAK invited visitors to the "Notte della Maiolica Italiana" [Night of Italian Majolica] with a show workshop with the Italian majolica artist Marino Moretti (17.5.2022). A festive evening awaited the guests at the opening of the exhibition *THE FEST: Between Representation and Revolt*, with, among other things, a performance by Friedrich Liechtenstein as a bouncer and live performances by Philipp Quehenberger and Patrick Pulsinger (13.12.2022).

MAK on TOUR

After a break due to COVID 19, the popular format MAK on Tour was able to gain momentum once again. In 2022 it traveled to the Josef Hoffmann Museum in Brno, a joint branch of the Moravian Gallery in Brno and the MAK (12.6. and 25.9.2022), and to the privately owned Villa Arpád Lengyel in Bratislava (8.5.2022), which opened exclusively for the MAK.

The MAK once again offered a program in the context of International Tourist Guide Day (20.2.2022) and participated in the Pride Days 2022 with a spectacular transformation performance, a question and answer session, and photo shoots by the drag artists Caithy Black and Catrice Liberty (7.6.2022) and the event DRAG & MAK(E) UP (11.6.2022).

MAK Design Nite

At the center of this year's MAK contribution to the VIENNA DESIGN WEEK was the MAK Design Nite 2022 (20.9.2022) with the installation *MAK Menu* (13.–23.9.2022) in the MAK Columned Main Hall, realized by Design in Gesellschaft, which presented replicas of design icons from the MAK Collection on a "walk-on" tray.

MAK in Cooperation

A highlight among the events carried out in cooperation was the premiere of the performance *GOO GOO MAK* by choreographer and dancer Doris Uhlich, a co-production of Tanzquartier Wien and insert Tanz und Performance GmbH in cooperation with the MAK, performed by Ann Muller (MAK Columned Main Hall, 2. and 4.10.2022). For the Reading Rave—a series of events for silent simultaneous reading—the gate connecting the courtyard of the University of Applied Arts with the MAK Garden was opened again for the first time as part of the Angewandte Festival (29.6.2022). In cooperation with Wien Modern, the MAK Columned Main Hall was one of the venues for the world premiere of Olga Neuwirth: *coronAtion* (13.11.2022), and on 17.11.2022 the MAK was a cooperation partner for the presentation of the Austrian Fashion Awards 2022.

The MAK carried out a total of 70 program items in 2022 (excluding rentals). These included, among others, the ORF Long Night of Museums (1.10.2022), participation in the Long Night of Research (20.5.2022), and Art Nouveau Day (10.6.2022) as well as MAK Day (26.10.2022).



Talk with Anna Jermolaewa on International Women's Day, 8.3.2022 © MAK



Opening *THE FEST: Between Representation and Revolt*, Guest Curator Brigitte Felderer with Friedrich Liechtenstein, 13.12.2022 © Julia Dragosits



International Josef Hoffmann Symposium 2022, f. l. t. r.: Rainald Franz (Curator, MAK), Christine Schwaiger (Architect and Professor, NDU), Michael Anastassiades (Designer), Thomas Feichtner (Product Designer), Amelie Klein (Curator), 17.3.2022 © Mona Heiß/MAK



Reading Rave in the MAK Garden, 29.6.2022 © MAK



Doris Uhlich, *GOO GOO MAK*, 2.10.2022 © Alexi Pelekanos



Contemporary Fashion Showcase: Susanne Bisovsky, Opening in MAK Geymüllerschloß, 11.6.2022 © MAK



Drag-artist Caithy Black at the event *DRAG & MAK(E) UP* on the occasion of the Pride Days 2022 at the MAK, 11.6.2022 © MAK

With creative new formats such as *Conversation Pieces*, the discourse format Open Crocheting developed together with the (young) MAK community, and the new workshop series for adults MAK-it!, the MAK Education department opened up new spaces and museum experiences for a diverse target audience. 941 guided tours, 319 of them for children and youths, many of them in combination with workshops, were organized by the MAK educational team, which was newly formed in 2022 and realigned in terms of content. A total of 8,992 interested people took part in this dense program, which tripled the number of participants in the educational program compared to 2021.

The content of the multifaceted program for children, adults, families, and schools focuses on communicating the breadth of the MAK Collection on the one hand, and on current and sociopolitical topics which are relevant to everyday life on the other. In the design of the guided tour and workshop formats, there is increased collaboration with designers.



MAK Fall Workshop with Sven Völker, 27.-28.10.2022 © MAK Education

New Guided Tours

Since September 2022, the MAK has been offering the format "Short and Sweet" tours, evening tours at reduced rates lasting only half an hour on a specific topic. The format MAKtueell leads through all current temporary MAK exhibitions. New focus tours on the MAK Permanent Exhibition, the MAK Design Lab, and Vienna 1900 were also conceived, with topics such as *The Women Designers of the Wiener Werkstätte*, *Klimt in Detail*, or *Opulence and Reduction*.

New Discourse Format—Conversation Pieces

In the newly launched discourse format *Conversation Pieces*, the education department invites artists, experts, and personalities from different fields of knowledge and communities to a conversation. Based on selected collection objects or exhibitions, topics such as diversity, feminism, and the climate crisis are discussed together.

The format, which was conceived as a series, was kicked off by sociologist Laura Wiesböck, who spoke about structural male violence against women, referring to the maiolica work *Apollo and Daphne* (1650–1679) by Ippolito Rombaldoni.

On All Saints' Day, a conversation took place with the intensive care physician Gunnar Gamper on the topic of "The place of death in our lives" in front of Gustav Klimt's sketch of the Tree of Life for the famous Stoclet Frieze.

Graphic designer Enrico Bravi provided

insights into impressive creative processes of data visualization at the MAK Library. Psychiatrist and founder of the Platform Against Loneliness Karin Gutiérrez-Lobos brought *Conversation Pieces 2022* to a close. The series is complemented by a podcast where short versions of the guided conversations can be listened to online.

New Workshop Formats for Adults

The new formats MAK-it! and Open Crocheting by (young)MAK are aimed at adult visitors and focus on material design and joint craft activities joined with interaction with designers. Together with the picture book artist Sven Völker, prints were designed to song lyrics by Sting, old sweaters were artfully darned with Icelandic designer Ýr Jóhannsdóttir, and insights into the tricks of "Visible Mending" were provided. Before Christmas, boxes could be made under the guidance of designer Anna Frey.

MAK Fall Workshop

This year a workshop lasting several days was offered for the first time. During the fall vacation young people worked together co-creatively with the designer Sven Völker. In the large MAK Exhibition Hall, a picture book for the music band Bilderbuch was produced using the riso printing technique.

Young Science on Anti Fast Fashion

With the design-based format Young Science, MAK Education focused on new strategies for sustainable fashion. Together with students of the Viennese school KunstModeDesign Herbststraße and the designer Anna Schwarz, *Anti Fast Fashion Collections* were developed.

Inclusive Offerings

In coordination with the other federal museums and in cooperation with Caritas, workshops were offered for families who had arrived from Ukraine. The MAK intends to expand its inclusive offerings in the coming years.



MAK Fall Workshop with Sven Völker, 27.-28.10.2022
© MAK Education



Meeting Point MAK Columned Main Hall © Julia Dragosits/MAK



MAK-it Graphic Workshop with Sven Völker, 26.10.2022 © MAK Education



MAK-it Graphic Workshop with Sven Völker, 26.10.2022 © MAK Education



Conversation Piece: Enormous Transformations with Laura Wiesböck, 4.10.2022 © MAK Education

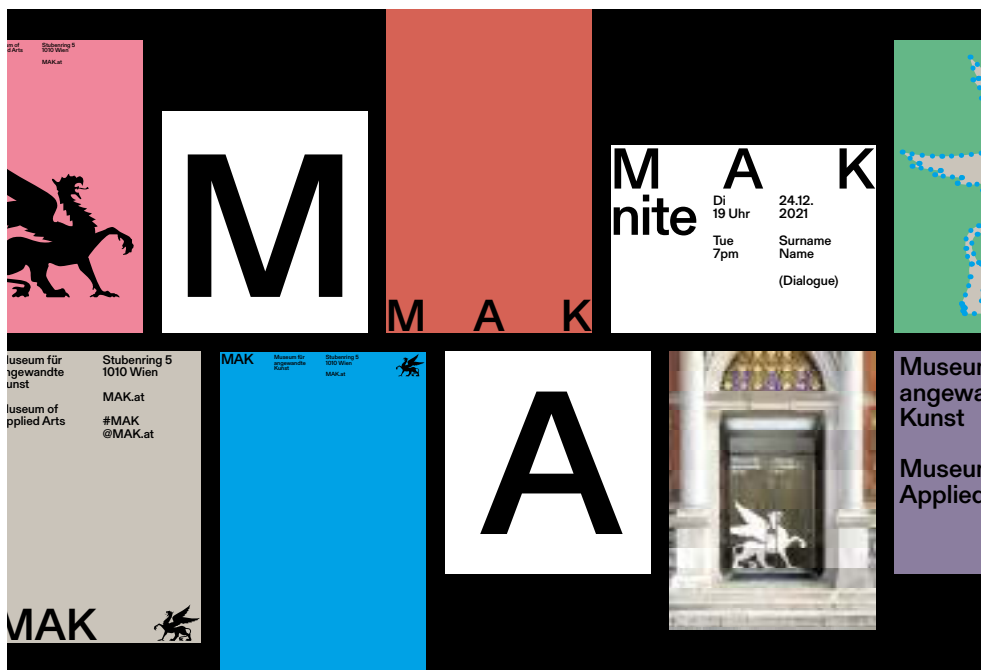


Majolica bowl *Apollo and Daphne* by Ippolito Rombaldoni, 1650-1679, as a conversation piece
© MAK/Katrin Wißkirchen

Corporate Design

As one of the most important projects of the MAK Marketing and Communications Department in 2022, a new corporate design was implemented, transforming the entire visual image and strengthening the identity and positioning of the MAK. The visual identity developed by Bueronardin was rolled out as a whole and includes all areas of communication (external and internal) and organization. The new appearance has a strong recognition value, contributes to a clear external perception, and is modular, functional, and variable in its application.

The communication strategies and campaigns for the comprehensive MAK exhibition and event program were aimed at reaching new target groups while also appealing to the regular audience. In addition to Out of Home (OOH) advertising, the focus was set on digital communications, with both "earned" and "paid" media playing a role. However, strategic "wild poster placement" and advertising placements in print and online media were also used.



MAK Corporate Design, 2022 © Bueronardin

Events

A variety of supporting programs for exhibitions as well as events and cooperations were aimed at a diverse audience and were able to generate attention for the MAK and inspire new groups of visitors for the house.

Campaign

"Ich MAK angewandte Kunst" ["I like the applied arts"], "Ich MAK hingehen, mitgehen, abgehen, nie wieder heimgehen" ["I like to go there, go with friends, go off, and never go home again"], and "Helmut, ich MAK dich schon lang" ["Helmut I have long liked you"—with a play on the name "Helmut Lang"], for example, were the slogans used on the numerous advertising materials of the MAK campaign, which was developed and widely rolled out by Demner, Merlicek & Bergmann / DMB. in the fall of 2022. The focus of the slogans used was to create curiosity and thereby evoke cultural food for thought, while also triggering emotions and breaking down barriers. The campaign was communicated via OOH advertising, print and online ads, on the MAK website and social media channels, as well as on the MAK façade and inside the museum.

Cooperations

Long-standing cooperations—including VIENNA DESIGN WEEK, VIENNA ART WEEK, viennacontemporary, SPARK Art Fair, ORF-Long Night of Museums—were continued and new partnerships were established, including with Open House Vienna, Tanzquartier Wien, Wien Modern, Vienna Daughter's Day, and Austrian Fashion Association. These cooperations and others helped to attract a broader range of visitors to the MAK.

Future Museum

The international research project *Future Museum* entered its second phase in 2022 and will focus on audience development, digitization and management, and cross media development over the next two years.

(y)MAK

The community-building project (young)MAK, a group of young adults between the ages of 16 and 26, continued to grow in 2022. The group's realized ideas included artist talks, a live interview with an avatar, the launch of a clubbing series, and the establishment of the outreach format Open Crocheting, which will be expanded to include new techniques in 2023 and whose goal is to open up the MAK through shared action.

Digital Hoffmann

The project *Digital Josef Hoffmann*, a virtual reality experience on the life and work of Hoffmann, was realized inter-departmentally, and work was done on the submission for funding from the Vienna Business Agency *Culture & Technology: Focus Museum*. In the fall, the digital project MAK DAO, which will be implemented in 2023, was able to convince the sponsors. The MAK is the first Austrian museum to take an experimental step towards co-creating the museum together with its audience on the basis of blockchain technology. The MAK DAO is being developed in cooperation with the technical partner caliber and the designers from Process - Studio for Art and Design. Thus, a kind of virtual community is also in the works.

Tourism, B2B

A close cooperation with the Austrian Tourist Board and the Vienna Tourist Board was established in order to develop tourism markets. At the Vienna Showcase of Vienna Tourism, a livestream tour with General Director and Artistic Director Lilli Hollein was broadcast to Paris, London, Madrid, Milan, and Zurich. Further tourism activities were implemented in the CEE countries, Spain, Italy, and Switzerland. The World Day of Tourist Guides took place on 20.2.2022 with the participation of over 100 tourist guides at the MAK.



Instagram Live by (young)MAK, Interview on the occasion of the opening of *LA TURBO AVEDON*, 21.6.2022, (f. l. t. r. Sophie Wratzfeld, Marlies Wirth, Mia Hoell) © Johannes Hloch/MAK



Open Crocheting by (young)MAK, MAK Columned Main Hall, 3.5.2022 © MAK



(young)MAK Party, 21.6.2022 © Johannes Hloch/MAK

Museum für
angewandte
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1010 Wien, AT
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Under the motto Openness—Attitude—Education—Diversity—Change of Perspective, the MAK hosted its first annual and also inaugural press conference with MAK General Director Lilli Hollein on 18.1.2022. Due to the pandemic situation, the press conference, which was originally planned for November 2021, had to take place online in January. This press conference, which gave insight into the new positioning of the house and also provided the first visual impression of the new MAK CI developed by Bueronardin, experienced an enormous media response and was the prelude to gratifying interest in the MAK Program 2022 on the part of national and international journalists.

It was not only the large exhibitions that attracted the attention of the media. The opening of the exhibition *Chernobyl Safari* by the Austrian-Russian artist Anna Jermolaewa coincided with the beginning of the Ukraine conflict, during which Chernobyl came under the control of the Russian military. Jermolaewa's artistic project on the fauna in the exclusion zone around the Chernobyl nuclear power plant was reported on in a number of articles in local print media as well as on ARTE, among others. *LA TURBO AVEDON: Pardon Our Dust*, the first solo exhibition in Austria by non-binary artist and curator La Turbo Avedon, made it into the news magazine *DER SPIEGEL*.

Live, Online, Hybrid

The MAK Press and Public Relations Department accompanied all of the MAK's exhibitions and the majority of its events and initiatives with ongoing media work with a large number of press conferences, some of them hybrid in presence and streamed in parallel, press visits, talks, appointments, and filming in small groups, as well as organized press trips. This included media coverage of the Austrian contribution to the 23rd International Exhibition Triennale Milano, *ENTANGLED RELATIONS—ANIMATED BODIES* by the artist Sonja Bäumel (Milan, 15.7.-11.12.2022), which was commissioned by the MAK.

Exhibitions in the Media

Spring 2022 was still dominated by the December 2021 exhibition *JOSEF HOFFMANN: Progress Through Beauty*, which was successfully positioned both nationally and internationally, with articles in the *Financial Times*, among others.

The major exhibition *MISSING LINK: Strategies of a Viennese Architecture Group (1970–1980)* and the new series *(Con)temporary Fashion Showcase* in MAK Geymüllerschloss



Setting MAK Press Conference, 18.1.2022 © Bueronardin

were also given generous media coverage, especially by all domestic architecture critics. The new series with positions by Julia Koerner, Susanne Bisovsky, and Jojo Gronostay offered not only fashion enthusiasts, but also many fashion critics a forum to discuss issues regarding contemporary fashion.

The numerous exhibitions developed from the MAK Collection, including *TIN GLAZING AND IMAGE CULTURE: The MAK's Majolica Collection in Historical Context*, *PICTURE BOOK ART: The Book as Artistic Medium* and *WERKSTÄTTE HAGENAUER: Viennese Metal Art 1898–1987*, and especially the exhibitions in the former MAK Direktion *RELAX: Christoph Meier, Ute Müller, Robert Schwarz, Lukas Stopczynski* and *SCHINDLER HOUSE LOS ANGELES: Space as a Medium of Art*, found an interested journalistic target audience. The annual presentation of the competition *100 BEST POSTERS: Germany Austria Switzerland* was also a media hit.

THE FEST

The major exhibition opened at the end of the year *THE FEST: Between Representation and Revolt*, which was devoted to culture of celebrations over the centuries, provided scope for media work in a wide range of departments, from art and fashion to lifestyle. The generous coverage in almost all national daily newspapers, supplements, weekly media, magazines, online media, and on the ORF [Austrian Broadcasting Corporation] exceeded expectations, and the exhibition was also very well positioned internationally, with reports in *Die Zeit*, *Welt* and *Gala*, among others, and in the ORF's *kulturMontag*.

Dossiers

In addition to intensive media work, the MAK Press and Public Relations Department also prepared, among other things, sponsorship dossiers for the exhibitions *MISSING LINK*, *FOLDS*, and *THE FEST* and for initiatives such as the show restoration of David Roentgen's marquetry panels. Together with the media monitor Observer, daily electronic media monitoring was optimized, and its processes simplified, on the basis of a new system.

MAK Blog

The MAK blog, which is managed by the press department, has established itself as a fixed element in the communication mix and, with 29 guest contributions, interviews, and reports, told background and additional stories about the current activities of the museum and its staff.



ESCAPE

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1. FEBRUAR 2020

Wie die Pandemie besiegt wurde

DER STANDARD

WIENER ZEITUNG

Traum und Trauma

News

DER GIERIG
ÖSTERREICH

SPÖ zieht erste
Konsequenzen aus
der Wahlschlappe

DIE ZEIT
ÖSTERREICH-AUSGABE

monopol

Frankfurter Allgemeine
ZEITUNG FÜR DEUTSCHLAND

domus

SPIELMANIFEST: KUNST
KUNST=SPIEL!
SPIELEN, SPIELEN, SPIELEN!

trend.
Der Wert
von Werten.

FALTER
DIE WOCHENZEITUNG

frieze

Weekend

DER SPIEGEL

Kinder klagen Staat
jetzt auf Klimaschutz

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REISEN ZUR KUNST

SCIENCE BUSTERS
8.+9.12. im Irrsinn

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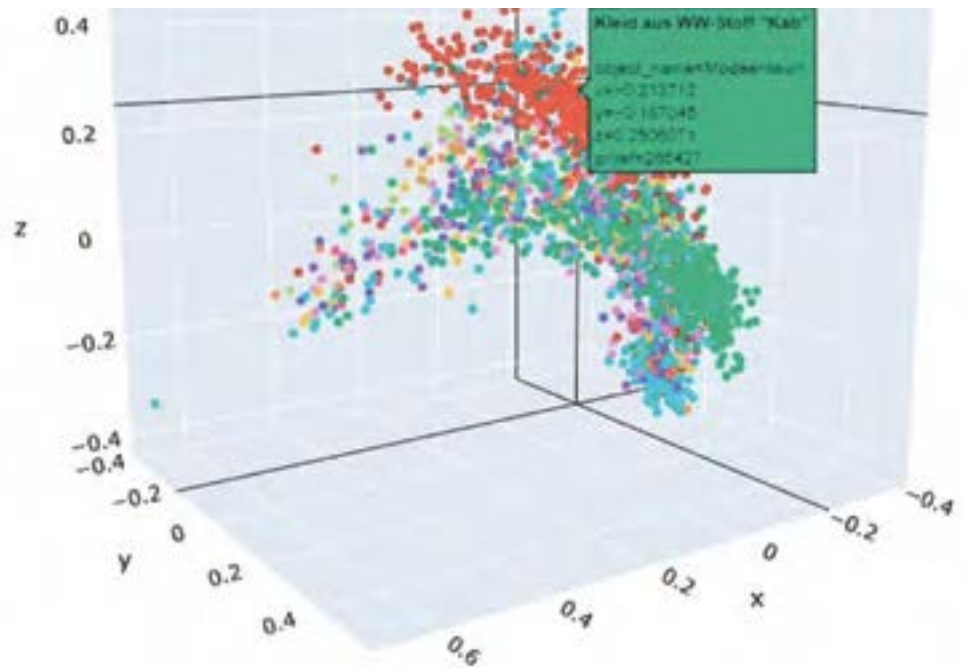
The Digital MAK department, which has been in existence since June 2021, pushed ahead with numerous internal digitization measures in 2022 and implemented projects that sharpened the MAK's profile using digital measures.

One focus was on the consistent further expansion of the museum database, which was expanded by more than 10,000 data entries across various departments over the course of 2022. In addition to object data records, numerous people, corporate bodies, and thesaurus entries have also been added. Fortunately, many duplicate entries could be eliminated, and missing inventory numbers were analyzed. Most come from omissions in the main inventory book, which is kept in analog form, and from exchanges with other museums. A number of antique vases which had been handed over to the museum in 1940 were retrospectively inventoried by importing data from the Kunsthistorisches Museum Vienna. Another focus was on the international art history specialist database Graphikportal. In order to increase the MAK's already existing offering of approximately 34,000 records, 90,880 records were prepared for export at the initiative of the MAK Library and Works on Paper Collection/ Archive in 2022 including the already existing records.

In addition to the continuous, photographic documentation of the collection holdings and the ongoing clarification of image rights to supplement the museum database, the video archive was also integrated into the Digital MAK department in 2022. The migration of the respective data entries could be prepared to a large extent and the digitalization of analog films was already begun.

LIVIA-AI

Together with the Belvedere and the Wien Museum, the MAK participated in the *LIVIA-AI* (Linking Viennese Art through AI) project of the University of Vienna, the Danube University Krems, and the Austrian Institute of Technology. The MAK provides by far the most data in this context and can now provide numerous links to the MAK holdings as well as incorporate the newly gained knowledge into future MAK projects.



Visualization of the "Neighborhood" using a sample of 3,000 random MAK objects, Screenshot © Rainer Simon, AIT

VR Experience on Josef Hoffmann

In the course of the Interreg project *Josef Hoffmann mediated anew: The Josef Hoffmann Museum as an interface of international collaboration, and the work of Josef Hoffmann as a testing ground for innovative museum work, in particular for the use of digital technology*, a trilingual VR experience on his life and work was created under the direction of Rainald Franz, Curator of the MAK Glass and Ceramics Collection. In cooperation with 7reasons, work was done on an implementation that anchors the MAK also digitally as the competence center for Josef Hoffmann and the Wiener Werkstätte for many years to come. As part of the project, the first complete digital presentation of his work and a digital reconstruction of the first sales room of the Wiener Werkstätte were established.

MAK Collection Online

The MAK Collection Online, which offers the public access to a large part of the objects digitally managed by the MAK, received small but important improvements in some places. Semantic terms have been provided with a link that leads directly to a new search query when strolling through the online collection. This will make it possible for the MAK's holdings to be researched even more effectively. For more outreach, some missing terms have been translated, making the site work better in Japanese. Since 2022, exhibitions in the

MAK Collection can also be accessed online; the reference to the exhibitions in which an object was shown is displayed directly with the objects. Further links to other digital offerings of the MAK have been linked online. In this way, relevant places in the in-house publications, blog posts, digiSTORIES, *Reflections*, videos, and shop items can be accessed conveniently from one place.

MAK DAO

A special highlight of Digital MAK was the prize won for the MAK DAO („Decentralized Autonomous Organization“) project in the two-stage *Culture & Technology: Museum Focus* competition of the Vienna Business Agency. MAK DAO was conceived together with the Marketing and Communications Department and the MAK curator for Digital Culture. The MAK is the first Austrian museum to take an experimental step towards co-creating the museum together with its audience based on blockchain technology. The MAK DAO is being developed in cooperation with the technical partner caliber and the designers from Process – Studio for Art and Design. Thus, a kind of virtual community is also in the works.

MAK Art Society (MARS)

On the occasion of the purchase of the work *Why Women Like to Buy Textiles that Feel Nice* (2010) by the renowned artist Olaf Nicolai for the MAK Collection, the MAK Art Society (MARS) invited guests to a particularly atmospheric evening on 10.10.2022. Around 70 renowned artists and personalities from the Austrian cultural scene accepted the invitation from Martin Böhm, President of MARS, and Lilli Hollein, General Director of the MAK and Deputy President of MARS, to the MARS Artist Dinner in the MAK Exhibition Hall, where two parts of the work were staged.

With funding from the MARS and the support of individual members, a first part of this work could be acquired already in early 2022. The part which was still missing for the purchase of the entire installation was financed, among other things, with a MARS PORTRAIT SESSION, the revenue of which is used for purchases. On the day before the MARS Artist Dinner, the event "Catch a new image XIII – Artist Portraits of MARS Members" was held with the artist photographers Sophie Thun, Rosa Rendl-Wittmann, and Thomas Draschan. Olaf Nicolai's work served as a special setting for photo shoots at the MARS PORTRAIT SESSION, for which artist Sophie Thun offered her services. In reference to her black-and-white work, Olaf Nicolai used a slightly smaller format color photograph of his curtain. The works were framed in the manner of a diptych, and Thomas Draschan and Rosa Rendl-Wittmann also supported the project.

The MARS Artist Dinner and the MARS PORTRAIT SESSION were two highlights of the diverse activities of the MARS in 2022. For more than 30 years, the MARS has supported the MAK in the purchase of artworks, in the realization of exhibition projects and research work, and the financing of publications. Guided tours, exclusive events, previews, vernissages, and art and architecture related trips are regularly organized for members. With numerous mailings, the MARS strives to provide a lively digital flow of information on all MAK activities

As part of the established LADIES' GUIDE series, the MARS invited guests to curatorial talks and guided tours of the MAK exhibitions *JOSEF HOFFMANN: Progress Through Beauty* (2.2.2022), *TEACHING KLIMT: Studies at the School of Arts and Crafts* (8.3.2022), *MISSING LINK: Strategies of a Viennese Architecture Group (1970–1980)* (7.6.2022), *TIN GLAZING AND IMAGE CULTURE: The MAK's Majolica Collection in Historical Context* (29.6.2022) and also for a talk and an insight into the show restoration of the marquetry panels by David Roentgen in the MAK Permanent Collection Baroque Rococo Classicism (28.9.2022).



MARS Artist Dinner, 10.10.2022: Lilli Hollein, General Director of the MAK and Deputy President of the MAK Art Society (MARS), artist Olaf Nicolai, and Martin Böhm, President of the MARS, in the background the work: Olaf Nicolai, *Why Women Like to Buy Textiles that Feel Nice*, 2010 © Nathan Murrell/MAK

As part of the OUT OF THE MAK actions, the MARS organized a talk and guided tour with Lilli Breuer-Guttman through the artist Heinz Frank's apartment on 8.6.2022 and a talk and guided tour with Andreas Rath at J. & L. Lobmeyr on 14.6.2022.

A curatorial talk organized for the International MAK Advisory Board and the MARS Advisory Board and a guided tour of the MAK exhibition *SCHINDLER HOUSE LOS ANGELES: Space as a Medium of Art* on 2.6.2022 was another highlight of the diverse MARS program. On the occasion of the preview of *THE FEST: Between Representation and Revolt*, the MARS invited its board members to an exclusive guided tour of the exhibition (12.12.2022).

In addition to purchasing the work of Olaf Nicolai, the MARS fulfilled its central task as a sponsoring association with an initiative in the area of research and outreach. The MARS is a co-initiator of a project to research, conserve, and make accessible the Khevenhüller Chronicle, which is one of the most valuable works in the MAK Library and Works on Paper Collection/Archive. A cooperation with the Khevenhüller family and Hochosterwitz Castle was also made financially possible through the mediation of the MARS.

MAK Directors' Cercle

In addition to the MARS, the MAK's circle of sponsors includes the MAK Directors' Cercle.

In addition to guided tours of current exhibitions, Cercle members were invited to a cocktail reception, an introduction to works by Rico Gulda, and a performance of works by Johannes Brahms by the Vienna Symphony Orchestra in cooperation with the Vienna

Konzerthaus on 11.5.2022. The program also included a Directors' Dinner at the MAK and a guided tour of the exhibition *SCHINDLER HOUSE LOS ANGELES: Space as a Medium of Art* (18.5.2022) as well as a Preview Reception on the occasion of the opening of *THE FEST: Between Representation and Revolt* (11.12.2022).

International Friends of the MAK Vienna (IFMAK)

Since October 2014, the International Friends of the MAK Vienna has existed as a tax-exempt organization in accordance with Section 501(c)(3) Internal Revenue Code. IFMAK supports the objectives and activities of the MAK and provides financial means, particularly through donations. All donations are tax deductible to the full extent required by U.S. law. A private donation of \$ 150,000 supported the renovation of the Schindler House roof.

For the exhibition *JOSEF HOFFMANN: Progress Through Beauty* funding of over EUR 100 thousand was raised by the IFMAK.

The MAK was open to visitors throughout the 2022 financial year. The measures implemented to contain the spread of Covid-19 during museum visits were lifted in the spring of 2022. The exhibition projects could therefore essentially be implemented as planned.

Compared to last year, both the number of visitors and the revenue from admissions increased by 31 % (see also the following chapter Visitors 2022). Still, revenues were EUR 55 thousand below the planned targets due to the fact that the number of visitors from abroad has not yet reached pre-crisis levels. In the area of revenues from the museum store and other museum revenues, the MAK achieved or exceeded its targets (store + EUR 85 thousand compared to planning, + EUR 124 thousand compared to last year). Income from rentals and leases even exceeded the budgeted figure by EUR 120 thousand (+ EUR 257 thousand compared to last year). In the area of income from donations and sponsoring, the support of the Ceramica Foundation and the Dorotheum for the publication of a book on maiolica—not originally planned—and the support of members of the MAK Art Society and the Society of Friends of the Fine Arts for the purchase of works by Olaf Nicolai and Jakob Lena Knebl should be highlighted. Frauenthal Holding AG also supported the

MAK with sponsorship as part of the refurbishment project. The pro bono development of a new image campaign by the Demner, Merlicek & Bergmann / DMB. agency must also be mentioned in this regard. In the area of donations, funding of over EUR 100 thousand was raised for the exhibition *JOSEF HOFFMANN: Progress Through Beauty* by the association International Friends of the MAK Vienna (IFMAK).

Investments and Maintenance Projects

With the support of the Federal Ministry of Arts, Culture, Civil Service and Sport, numerous investment and maintenance projects were implemented in 2022 through financing with so-called §5 funds for user-specific adaptations. In addition to the renovation of all sanitary facilities for visitors and staff, the electrical systems were renovated, work continued on connecting the MAK to the district cooling network of Wien Energie (trial operation began in the summer), video surveillance and fire protection were further improved, and

the renovation of the parquet floor continued. Furthermore, EUR 379 thousand was invested in the refurbishment of the lighting systems (conversion to LED). At the end of the year, work began on redesigning the basement of the MAK building on the Stubenring. The corridors around the Central Space were opened up, creating more spatial clarity between the special exhibition rooms and the MAK Design Lab. There are also plans to relocate the cloakroom to the basement. Due to the financing of these projects, income from grants and research projects amounted to TEUR 1,863, which represents an increase of TEUR 420 or 29 % compared to last year.

Exhibition Expenses

Expenses for exhibitions and publications were EUR 275 thousand lower than in 2021. This is due in part to the fact that in 2021 both exhibition halls were used over the summer and the expenses for the VIENNA BIENNALE 2021 were higher than those for the exhibition *MISSING LINK: Strategies of a Viennese Architecture Group (1970–1980)* presented in the comparable period. In addition to this, the opening of two exhibition projects was postponed to 2023 due to the already-mentioned renovation work at the MAK Design Lab.

Annual Results 2022

	2022 in TEUR	2021 in TEUR
Basic Remuneration	9,961	9,661
Revenues and other Operating Income, unless listed separately	3,426	2,482
From Ticket Sales	863	656
From Rentals & Leasing	672	416
Sponsoring & Donations	332	361
Funding & Research Projects	1,863	1,443
Total Revenue	15,582	13,947
Material Costs	374	226
External Staff	882	680
Personnel Costs	7,208	6,675
Purchases for the Collections and the Library	268	253
Exhibitions & Publications	1,233	1,508
Operating Costs	1,593	1,195
Other Operating Costs	3,785	3,014
Depreciation of Fixed Assets	890	950
Reversal of Investment Grants	–455	–510
Total Costs	15,779	13,992
Ordinary Operating Results (EBIT)	–197	–45
Financial Result	–26	45
Annual Net Profit (Allocation of Financial Security)	–224	0

Personnel Costs

Personnel costs were EUR 85 thousand below the budgeted figure (due to the fact that some vacant job positions were not filled or were filled time-delayed), but EUR 533 thousand above the figure for the previous year, in which short-time working was used for part of the workforce during the lockdowns in the first half of the year and in November and December 2021. The expenses for freelancers working in art education included in this item increased from EUR 34 thousand to EUR 63 thousand, i.e., by almost 90 %, due to the fact that the full range of guided tours and other education programs were once again being offered, despite this increase these expenses still remained within budget.

Other Operating Costs

Other operating costs included expenses for the renovation projects described above and were therewith EUR 771 thousand higher than in 2021. EUR 1,485 thousand was paid for financed operating materials (LED lighting), maintenance, and external services (figure in 2021: EUR 967 thousand—the most cost-intensive project in 2021 was the implementation of barrier-free access).

Annual Results

The effects of the war in Ukraine, in particular the enormous price increases, also effected the MAK's 2022 financial year. While developments on the energy market did not yet have the full impact in 2022 due to medium-term contracts with Verbund and Wien Energie, rents for the Stubenring/Weiskirchnerstraße building complex and the Geymüllerschloß, for example, were raised by more than 5 % in both May and July. The financial result was negative due to a value adjustment of securities held as fixed assets (Binder bequest). A balanced result, as was the case in 2021, could not be achieved in 2022. However, due to a grant from the Covid-19 crisis management fund (EUR 500 thousand) provided by the Austrian Federal Ministry of Arts, Culture, Civil Service and Sport already in previous years, as well as an occasionally better income from museum revenue, the MAK was able to achieve a result of minus EUR 224 thousand, EUR 608 thousand better than planned (preliminary result).

Visitors 2022

With a total of 144,655 visitors (MAK Stubenring and branches MAK Geymüllerschloß, MAK Center for Art and Architecture, Los Angeles, and Josef Hoffmann Museum, Brtnice), the MAK recorded an increase of 34 % compared to last year. The MAK locations in Vienna (MAK Stubenring and Geymüllerschloß) attracted a total of 133,629 visitors (2021: 101,666).

The exhibition *JOSEF HOFFMANN: Progress Through Beauty*, which was on display until June 2022, attracted over 52,000 visitors to the MAK. The exhibition series (*Con*)temporary Fashion Showcase in MAK Geymüllerschloß was a complete success and achieved the highest number of visitors in the last ten years at this branch.

In 2022 the proportion of international visitors recovered slightly, with visitor numbers doubling (2022: 33,037; 2021: 15,800). The same applies to participants in the educational program, whose number tripled compared to 2021.

The number of visitors in the cultural passport/refugee status category also doubled from 2021 to 2022 due to regular open workshops for refugees from Ukraine.

Visitors According to Location

	2021	2022
MAK on the Stubenring	96,719	128,458
MAK Geymüllerschloß	4,947	5,171
MAK Center for Art and Architecture, Los Angeles	4,311	8,840
Josef Hoffmann Museum, Brtnice	2,198	2,186
Visitors in total	108,175	144,655

Visitors According to Ticket Category

	2021	2022
Paying	71,429	83,809
of these: full-paying	23,934	36,751
reduced	47,495	47,058
non-paying	36,746	60,846
under 19	8,095	11,756
Total of all locations	108,175	144,655

MAK on the Stubenring

BIRKE GORM:

dead stock

MAK Gallery
1.2.–25.6.2023

FOLDS

Central Space MAK Design Lab
1.2.–21.5.2023

SONJA BÄUMEL. ENTANGLED RELATIONS— ANIMATED BODIES

Official Austrian contribution to
the 23rd Triennale di Milano
International Exhibition 2022

MAK Forum
1.2.–30.4.2023

HELP YOURSELF: Julius Deutschbauer— 30 Years of Poster Design

MAK Works on Paper Room
29.3.–6.8.2023

LILI REYNAUD-DEWAR. Rome, 1er et 2 novembre 1975

MAK Direktion
29.3.–6.8.2023

/imagine: A Journey into The New Virtual

MAK Exhibition Hall
10.5.–10.9.2023

FOCUS ON COLLECTING 9: woom bikes

MAK Forum
24.5.–6.8.2023

ROSEMARIE CASTORO: Land of Lashes

MAK Contemporary
24.5.–1.10.2023



MAK, view from the Stubenring © MAK/Leonhard Hilzensauer

GLITZ AND GLAMOUR: 200 Years of Lobmeyr

MAK Exhibition Hall
7.6.–24.9.2023

THE 1873 VIENNA WORLD'S FAIR REVISITED: Egypt and Japan as Europe's "Orient"

Central Space MAK Design Lab
28.6.–22.10.2023

CRITICAL CONSUMPTION

MAK Gallery
30.8.2023–8.9.2024

FOCUS ON COLLECTING 10: Textile Objects from the Berta and Bernard Rudofsky Collection

MAK Forum
30.8.–12.11.2023

GERTIE FRÖHLICH: (In)Visible Pioneer

MAK Works on Paper Room
and MAK Direktion
13.9.2023–3.3.2024

100 BEST POSTERS 22: Germany Austria Switzerland

A cooperation between the MAK and
the association 100 Beste Plakate e. V.

MAK Design Lab
27.9.2023–3.3.2024

WONG PING

MAK Contemporary
25.10.2023–31.3.2024

STARS, FEATHERS, TASSELS: The Wiener Werkstätte Artist Felice Rix (1893–1967)

Central Space MAK Design Lab
22.11.2023–21.4.2024

FABRIC OF COMMUNITY: Textiles and Ceramics in Contemporary Art

MAK Exhibition Hall
13.12.2023–28.4.2024

MAK Geymüller- schlüssel

(CON)TEMPORARY FASHION SHOWCASE

Anna-Sophie Berger.
The Years

13.5.-20.8.2023

Flora Miranda

2.9.-3.12.2023

Josef Hoffmann Museum, Brtnice

Wiener Werkstätte
Salesroom 1904 –
A Virtual Experience

3.5.-29.10.2023

International Exhibitions

JOSEF HOFFMANN:
Beyond Beauty and Modernity

Royal Museums of Art and
History, Brussels
6.10.2023-14.4.2024

MAK Center for Art and Architecture, Los Angeles

ALEX KATZ

Schindler House
15.2.-12.3.2023

FINAL PROJECTS:
Group LII

Mackey Apartments and Garage Top
9.-12.3.2023

SEEKING ZOHN

Schindler House
1.4.-23.7.2023

GARAGE EXCHANGE:
Kerstin von Gabain
and Ellen Schafer

Mackey Garage Top
8.6.-6.8.2023

FINAL PROJECTS:
Group LIII

Mackey Apartments and Garage Top
7.-10.9.2023

PRINT READY DRAWINGS

Schindler House
30.9.2023-5.2.2024

GARAGE EXCHANGE:
Christian Kosmas Mayer
and Gala Porras-Kim

Mackey Garage Top
2.11.2023-23.1.2024

Anna Adamek	Erich Gabler	Michael Macek	Katharina Rapp
Eva Adam-Maxa	Hannah-Alina Gasperl	Cornelia Malli	Simone Reimitz
Jon Agolli	Anita Gausterer-Diregger	Claudia Marchtrenker	Simona Reisch
Ijaz Ahmed	Roman Gazo	Thomas Matyk	Marlies Renner
Adel Aly	Clara Geml	Georg Mayer	Velasquez Romero
Ivana Andrejic-Djukic	Nargol Gharahshir	Vanessa Mazanik	Anne-Katrin Rossberg
Monika Angelberger	Robert Ghetau	Alexander Medem	Nikolaus Ruchnewitz
Berenike Arbeiter	Marius Giesecke	Walther Merk	Raphael Rupprecht
Harald Bauer	Arvinder Singh Gill	Christian Michlits	Johanna Ryznar
Sebastian Bauer	Abdullah Gilli	Katarina Miladinovic	Akram Samiei
Anna Maria Biber	Roman Greger	Nicole Miltner	Kenlok Amber Sanchez
Alfred Bochno	Julia Grohmann	Teresa Mitterlehner-Marchesani	Julia Christine Santa-Reuckl
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Astrid Böhacker	Sebastian Hackenschmidt	Bettina Molzahn	Valentin Scheid
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Viktoria Calvo-Tomek	Shakir Hasnain	Michael Müller	Sophie Schneider
Eléonore Valerie Cecile Caseau	Eva Hausegger	Nicole Müller	Theresa Schnöll
Sophie Clemente Palma	Claudio Hebein	Beate Murr	Franz Schremser
Petra Colzada	Martin Heller	Silvia Mussmann	Judith Anna Schwarz-Jungmann
Petra Condlova	Sandra Xenia Hell-Ghignone	Marie Nemeth	Johannes Schweitzer-Wünsch
Dejan Cvijanovic	Lilli Hollein	Maria Neuberger	Ulrike Sedlmayr
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Christine Dechant	Umar Hoy	Katharina Nöstlinger	Nicole Slowak
Ronaldo Diaz	Judith Huemer	Lisa Nowy	Jasmin Sommerer
Stanislaus Dick	Jakob Hülsemann	Edith Romana Oberhumer	Lara Sophia Steinhäuber
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Branislav Djordjevic	Hannah Jäckel	Karim Paierl	Elzbieta Szydłowska
Aleksandra Drozdowska	Denis Jankovic	Valerie Papeloux	Peter Tampier
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	Gabriele Konecny	Franz Putz	Harald Widler
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	Guido Kraus		Petra Wiesner
	Jochen Ladmann		Henriette Wiltschek
	Hemin Latif		Marlies Wirth
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	Christian Lisy		Paul Wünsche
			Esam Zangana

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Frankfurt/Vienna

Barbara Glück, Director
Mauthausen Memorial

Martin Böhm,
Dorotheum GmbH & Co KG

Alfred Grinschgl,
Federal Ministry of Finance

Alexander Palma, Federal Ministry
for Digital and Economic Affairs

Otto Aiglsperger,
Union of Public Services

Beate Murr, MAK

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Museum of
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1010 Wien, AT

MAK.at

